

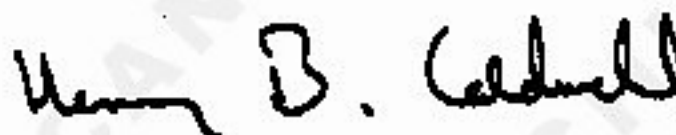
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Yesterday our exhibition, Contemporary Paintings for Collectors, came to an end. I am sorry to say that we failed to sell any of the paintings that you so generously let us have, and we will be shipping them back to Budworth's within the next few days and Budworth in turn will deliver them to your Gallery.

We have all admired the Walter Meigs painting Eastern Shore which you quoted us a price of \$550:00. I believe that our Acquisitions Committee would like to purchase this painting for their permanent collection. Could you possibly make a slight reduction on the price for us, and, in addition, give us some three to four months to pay for it? As you know, we have no funds available, but must raise them by badgering and button-holing. I do thank you for the really very handsome selection you sent down, and I am terribly disappointed that some at least did not stay down here to go into local collections. Maybe we will have better luck next time.

Yours sincerely,



Henry B. Caldwell
Director

November 4, 1957
HBC:gem

November 8, 1957

Mr. Dwight Kirsch, Director
Des Moines Art Center
Des Moines, Iowa

Dear Dwight:

The Kuniyoshi painting, THE AMAZING JUGGLER,
has been returned to the Wildenstein Gallery
for the American Federation of Arts Exhibition
and I am writing to express again my profound
thanks for your generous cooperation in letting
us include this in our exhibition.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 1, 1957

Miss Bertha V. Fenn
Chestnut Court Book Shops
815 Elm Street
Winnetka, Illinois

Dear Miss Fenn:

All the multicolored Shahn prints are priced within the range of \$90 to \$120 and I am therefore sending you the only other print we have in color priced at \$35. Our discount to you will be 15%.

Sincerely yours

MBL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1957

Mr. Philip Hefer
Curator of Printing and Graphic Arts
The Houghton Library
Library of Harvard University
Cambridge, Massachusetts

Dear Mr. Hefer:

It was good to hear from you.

I am not sure whether you are referring to the original wash drawing which Ben Shahn brought in several days ago, entitled ALPHABET and measuring 40 1/2" x 37", or the silkscreen of a similar subject, ALPHABET OF CREATION priced at \$45. If the former, I should be very glad to send you a photograph. If the latter, we can send it to you on approval.

My best regards.

Sincerely yours,

RMH:pb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



November 1, 1957

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

I was very much distressed to learn that there has been so much illness in the family in addition to your own. It was very wise of you to take the ten day rest in the Adirondacks, and as I recall, you really have to rest there.

Although I agree with you that you have enough trade signs, the only reason I sent a photograph of the Horseshoe is that it is very appropriate in relation to the museum's trade-mark. As a matter of fact, it could be used just for that purpose outdoors. The price of it is \$260.

I certainly hope that you will be back in New York soon and that I shall see you finally. Please take it easy meanwhile.

Affectionately

S

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

$$\begin{array}{r} 1200 \\ 65 \\ \hline 6000 \\ 7200 \\ \hline 780. \end{array}$$

November 6, 1957

Mr. Robert B. Hale, Curator
American Painting and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 84th Street
New York, N. Y.

Dear Bob:

The Georgia O'Keeffe painting, **BLACK IBIS**,
has been returned to the Museum of Modern
Art and I am writing to express my profound
thanks for your generous cooperation in let-
ting us include this in our exhibition.

Sincerely yours,

EGH:spb

Copy to Irma Bezold, Registrar

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 60 years after the date of sale.

November 14, 1957

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

Dear Edith,

Thanks for your note. I am glad the Shahn was helpful to your Exhibition. It was a handsome show and I enjoyed enormously seeing it. I hope next week to get to New York and to go over the photographs of the Folk Art collection with you.

With all good wishes.

Very sincerely yours,

Charles C. Cunningham

Charles C. Cunningham
Director

CC:j

November 6, 1957

Mr. Max Zuriel
4840 West Jefferson Boulevard
Los Angeles 16, California

Dear Max:

The Arthur Dove painting, *THE MOON*, has been returned to the Paul Kantor Gallery and I am writing to express my profound thanks for your generous cooperation in letting us include this in our exhibition.

Sincerely yours,

EM:pd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

516 West Main Street
Norwich, Conn
Nov. 2, 1957

Edith Gregor Halpert, Dir.,
American Folk Art Gallery
32 East 51st St.
New York, N.Y.

Dear Miss Halpert:

On November 12, I am bringing a small group of high school girls(9) members of my weaving class, on a visit to New York City. I am wondering if there will be anything of particular interest to them in your current exhibit? As I have not had the pleasure of a visit to the museum I am wondering about the price of admission, hours of being open to the public, etc. I would appreciate any information you could give me and enclose a stamped addressed envelope for your convenience.

Thank you,

Catharine F. Filmer
Catharine F. Filmer
Weaving Instructor
Norwich Art School
Norwich Free Academy

November 8, 1957

Mr. Lawrence Fleischman
19480 Darlington Drive
Detroit, Michigan

Dear Larry:

Stop me if you've heard this one before.

Once again I am enclosing our statement for \$9,325.50. Once again I am pleading with you to do something about this. According to our records, you made a payment of \$3200. during the year of 1955 and a mere \$1000. during 1957 - on February 18th - although you had promised consistently to send me \$3000-checks as you had on three occasions during 1955. As you know, this balance dates back to 1953 and a good many of the pictures have gone up in value subsequently and we are planning to make another increase in the Marins in the near future. After all these European sales have had a tremendous effect on the American market which is enjoying the biggest boom of its period and both artists and estates feel strongly about jacking up the prices.

I hate being so persistent but as a businessman you can appreciate the position in which you have placed me. Being a buffer ain't a pleasant situation.

Under separate cover I am sending you a few photographs of drawings by Shahn which are available and which you wanted to suggest to Irving Burton. In addition, we have just received from the publishers several drawings which were reproduced in the Braziller book and which are still available. They are the ones reproduced on pages 59, 74, 76, 79, 81, 85, 101, 103, 112, 114, and 121. This gives him quite a selection for consideration.

When are you and Barbara coming to town. Do let me know ahead, so I can make some fun arrangements.

Sincerely yours,

ECM:pb

Statement Enclosed

not to publishing information regarding sales transactions, researches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1957

Mr. John Saporita
Assistant, Display Director
Gimbel's
New York 1, N. Y.

Dear Mr. Saporita:

After the most elaborate amount of correspondence starting in July, I finally sent a bill addressed to your attention on October the 9th, to take care of the damaged items resulting from the exhibition held at Gimbel's in July.

Thus far I have had no word from your office - that is, not since I sent you a copy of my letter dated August 5th addressed to Miss Olivia Hillis. Incidentally, you notice that I did not make any charge for having the sculptures replaced on their pedestals from which they had been removed, but I forgot to do so when making out the bill and decided not to confuse the issue by mailing a second invoice.

I hope you will see to it immediately that the matter is attended to.

Sincerely yours,

EG:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1957

Mr. Frank Anderson Trapp
Department of Fine Arts
Head Art Building
Amherst College
Amherst, Massachusetts

Dear Mr. Trapp:

Like many other of the artists who were in the Armory Show, the Zorachs cannot recall what happened to the specific paintings. However, they have in their collection still other examples of the same period which would be equally valuable for representation, unless the exhibition is entitled specifically "Paintings from the Armory Show."

If you wish, I shall send you some photographs in the next few days. Incidentally, the Whitney Museum has just acquired a Sheeler painting which was in the Armory Show, and the artist has several others in his own possession.

Sincerely yours,

ECM:ph

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1957

The Rev. Robert F. McGregor
Washington Cathedral
Mt. St. Alban
Washington 16, D. C.

Dear Canon McGregor:

Thank you for returning the signed receipt
for the Rattner triptych.

If you would be good enough to communicate
with Mr. Hermann Warner Williams, Jr., Director
of The Corcoran Gallery, he may advise you
that he would like to have this triptych sent
to him at the close of your exhibition. The
Corcoran is planning a one-man show of Rattner's
work in January and there was the possibility
that VALLEY OF THE DRY BONES as well as THE LAST
JUDGMENT would be included.

Thank you for your courtesy.

Sincerely yours,

EGH:pb
Enclosure

*(card of Rattner signed
DNE)*

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LIBRARY OF HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS
THE HOUGHTON LIBRARY

7 November, 1957

Johnscreen

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Ben Shahn was in this morning and told me about a Hebrew alphabet of his available through the Downtown Gallery.

Would you be so kind as to tell me the price of a copy of this?

With thanks.

Sincerely yours,

Philip Hofer

Philip Hofer
Curator of Printing and Graphic Arts

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mrs. Edward R. Wehr
3835 West Wisconsin Avenue
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

Fortunately we were able to obtain prints of the paintings which you tentatively selected during your recent visit. These are now enclosed with all the data listed on the reverse side. Meanwhile, we are holding the entire group awaiting the decision made by you and Mr. Dwight regarding individual preferences per artist.

It was indeed a great pleasure to meet you. It is a rare treat in this curious business of ours to find someone who combines taste and public spirit - and complete understanding. I am sure that with your example, Milwaukee will not have to bow its head in relation to its neighboring cities. I hope to have the pleasure of seeing you soon again.

Sincerely yours,

EGH:pb

Enclosures (9 prints)

9 Sales Slips 7759 20.75 Books purchased

P.S. The price list is attached.

P.P.S. I have asked my attorney to obtain additional copies of the tax letter sent out by the Treasury Department and will send it to you as soon as it reaches me.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
512-514-516-518 GENESEE ST. UTICA & N. Y.

November 15, 1957

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

On the 15th of this month the exhibition "Portraiture: The 19th and 20th Centuries", which was organized by the Institute, closed after successful showings here, at The Baltimore Museum of Art, the Dallas Museum of Fine Arts, and the Colorado Springs Fine Art Center.

I am writing on behalf of the Institute, the participating Museums, and also the Museum Exhibitions Association, under whose auspices the exhibition was circulated, to express our deep gratitude for the generosity and cooperation which made this worthwhile venture possible.

Very sincerely yours,



Richard B. E. McLanathan
Director

REKMcLmg

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28, New York

SACRAMENTO 2-2452

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRIVATE COLLECTION EXHIBITIONS
on view November 9th, 1957 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. ALLAN D. EMIL

(Starting on right as you enter each room)

FOYER

Yasuo Kuniyoshi - She Mourns - 1950
Camille Pissarro - Women at the Market (drawing and pastel) - 1891
Robert Delaunay - Paris Composition - 1919
Henry Moore - Composition in Brass and String - 1937
(first shelf in cabinet)
Cycladic Bowl - 2000 B.C. (second shelf in cabinet)
Chinese Vessel (bronze) - Chueh - 2000 B.C. (second shelf in cabinet)
Cycladic Bowl - (second shelf in cabinet)
Reg Butler - Woman in Circle (bronze) - 1954 (third shelf in cabinet)
Pablo Picasso - Portrait of Jacqueline - 1956

LIVING ROOM

Edouard Vuillard - Interior - 1901
Auguste Renoir - Plaque (bronze) - 1912
Maurice Prendergast - Summer Scene, Picnic - 1918
Japanese Haniwa (terracotta) - 600 B.C. (on piano)
William Lehmbruck - Figure of a Woman (kunsterstein) - 1911 (on piano)
Pablo Picasso - Head of a Young Girl (sanguine drawing) - 1921
Jules Pascin - Portrait of a Young Girl
Henry Moore - Figure (stone) - 1929 (on secretary)
Alexander Archipenko - Torso (stone) - (on table)
Aristide Maillol - Crouching Nude (on table)
Kenneth Armitage - Three Children at the Sea (bronze) - 1954
(on window sill)



MUSEUM OF FINE ARTS

Mr. Perry T. Rathbone regrets
that he will be unable to attend
the Preview Reception
for
Abraham Rattner
on
Monday, November Fourth
[1957]

November 7, 1957

Mr. Jacob Gould Schurman III
100 Montgomery Street
San Francisco 4, California

Dear Mr. Schurman:

Last July you suggested I write to you later in the year as a reminder of a prospective Christmas gift for Mrs. Schurman.

At that time you specified three pictures which interested you particularly. They are

Marin - SEA AND ROCKS, MOVEMENT NO. 4
O'Keeffe - WATERFALL
O'Keeffe - BLACK PLACE

For your information, WATERFALL (to which you refer as YOSEMITE VALLEY) has just been sent to the Whitney Museum for inclusion in its Annual exhibition which opens later this month.

I am sending you all three photographs and would be very glad to send the other two paintings on approval if you desire. However, if you think you can make a decision from the photographs and would like the WATERFALL, I can arrange with the Whitney Museum to have it marked "Not for Sale."

Incidentally, is there any possibility that you will be here before the holidays? It will be nice to hear from you.

Sincerely yours,

ERL:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BIRMINGHAM MUSEUM OF ART

711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

November 4, 1957

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Helpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Mrs. Helpert:

It was so nice seeing you on my recent visit to New York. I always enjoy chatting with you and seeing your lovely things.


For our exhibition "The Philadelphia Tradition" I would like to make a formal request for the two Harnettes. One is called "Mergenser Fish Duck" and the other "Still Life With Lobster."

I am going to fill in the Julian Levy and the Sheeler from other sources.

I will try and have Budworth pick up not later than the 22nd. The show opens December 1st and is to last until the 29th.

Thanking you again for your always generous cooperation, and with very best wishes,

Sincerely yours,


Richard F. Howard
Director

RFH:co

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000

OFFICE OF THE DIRECTOR



[1957]

Mr. Edgar C. Schenck thanks you for
your kind invitation and will be
pleased to attend the preview recep-
tion for Abraham Rattner on Monday,
November 4th, at the Downtown Gallery,
from five to seven o'clock.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY."

Biography- Leon Goldin

Born: Chicago, Ill. 1923

Studied: Art Institute of Chicago, 1941-2 and 1946-8
State University of Iowa, 1948-50

Taught: California College of Arts and Crafts, 1950-2 and 1954-5

Awards: Rome Prize Fellowship, 1955.
Fulbright in Painting for France, 1952
Tiffany Grant in Printmaking, 1951

Among Prizes: 1st Prize, 1st Pacific Coast Biennial, Santa Barbara
Museum of Art, 1955

1st Purchase Award, Western Painters Annual, Oakland Art Museum, 1954.

H.S. Crocker 1st Award for Painting, 71st Annual Exhibition of Painting
and Sculpture, San Francisco Museum, 1952.

Ann Bremer Memorial Prize, 70th Annual Exhibition of Painting and
Sculpture, San Francisco Museum of Art, 1951.

3rd Prize in Painting, California Centennial Exhibition, Los Angeles
County Museum, 1949.

Exhibited in Group Shows at, Metropolitan Museum, Museum of Modern Art,
Brooklyn Museum, Pennsylvania Academy, Art Institute of Chicago, San
Francisco Museum, Los Angeles County Museum.

One Man Shows: Oakland Art Museum, Landau Gallery, Los Angeles.

Represented: Santa Barbara Museum of Art, Oakland Art Museum, Los
Angeles County Museum, California Palace of Legion of Honor (Auchenbach
Foundation), British Arts Council (print), Cincinnati Museum (print).

or to publishing information regarding sales transactions,
archers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
blished after a reasonable search whether an artist or
character is living, it can be assumed that the information
y be published 60 years after the date of sale.

Doors leading into kitchen and hanging garden in kitchen designed by Mr. Stone.

RATSLAKE ROOM - Panelled Mahogany - 1875

Japanese - Korean Screen, from Temple in Nikko - 9th C,
(hanging over sofa)

Red Mosaic Table - designed by Mrs. Stone - 1956

Jose Rivera - Sculpture - (on table)

Sui Dynasty - The Head of a Bodhisattva (sandstone) - 581-618 A.D.

Greco-Syrian - Head of a Nobleman (marble) - 500-300 B.C.

Mirko - Sculpture - 1956 (on mantel)

TERRACE

Isamu Noguchi - Sculpture (aluminum) - 1955

Chinese - Seated Woman (bronze) - Sung Period

Mosaic Table - designed by Mrs. Stone - 1956

Pierced Grille is called Solar-Stone.

STAIRWAY TO SECOND FLOOR

Afro - 3 Charcoal Drawings - 1952

Vincent Capraro - Woman - 1953

HALLWAY

Collection of architectural drawings by Mr. Stone when he was a student on a Rotch Scholarship in Europe in 1927-28.

LIBRARY

Vincent Capraro - Piazza San Giovanni - 1952

Collection of Pre-Inca vases and pots on wall. Altogether a collection of 44, distributed throughout the house.

Buddha Head - India - medieval (on mantel)

MASTER BEDROOM

Chinese Statue (bronze) - Sung Period

Cagli - 2 Paintings - 1956

Pre-Inca Vase - 2500 years old, found in Ecuador.

Vincent Capraro - Allegorical Representation - 1955

Alexander Calder - Mobile

BATHROOM

Pericles Fazzini - Nudes before Bath (four drawings) - 1954

Mr. Stone designed the house and the entire interior.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1957]

Abbott L. Pettison
526 West Aldine Avenue
Chicago 18, Illinois

8 November

Dear Mrs Halpert:

Would you be
interested in 3 or 4 sculptures
for your gallery? if so give
me an idea of price or size
if you have suggestions as to
either.

I have several
bronzes - also 2 bronze reliefs
I like - and some brass and
steel sculptures.

Best -

Abbott P.

November 6, 1957

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Alfred:

The Miles Spencer painting, *IN FAIRMOUNT*,
has been returned to you and I am writing
to express my profound thanks for your
generous cooperation in letting us include
this in our exhibition. The Georgia O'Keeffe,
BLACK IRIS, from the collection of The Metro-
politan Museum of Art, has also been returned
to you.

Sincerely yours,

EGH:pb

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both actual and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
may be published 60 years after the date of sale.

EUGENE GROSMAN

Insurance

TELEPHONE WABASH 2-5213 • 175 WEST JACKSON BOULEVARD • CHICAGO 4, ILLINOIS
CABLE ADDRESS: GENEZO-CHICAGO

NOVEMBER 5, 1957

MR. JOHN MARIN, JR.
DOWNTOWN GALLERY
32 E. 51ST ST.
NEW YORK 22, NEW YORK

DEAR MR. MARIN:

THIS WILL CONFIRM MY PURCHASE OF THE SHAMN PIECE
"EXISTENTIALIST". ENCLOSED IS MY CHECK FOR \$100.00,
AND I WILL SEND YOU THE BALANCE LATER IN THE MONTH WITH
THE INSTRUCTIONS AS TO SHIPPING.

THANKS, AND BEST PERSONAL REGARDS

CORDIALLY,


EUGENE GROSMAN

EG:HYG
ENCL.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28, New York Sacramento 2-2452

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRIVATE COLLECTION EXHIBITIONS
on view November 9th, 1957 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. GEORGE HENRY WARREN

(Starting on right as you enter each room)

ELEVATOR HALL

Jean Dunand - Panel painted on glass - c1920

FOYER

Albert E. Gallatin - Composition - 1936
Charles Shaw - News and Views - 1956
Paul Klee - (watercolor) - 1933
John Ferren - Plaster Relief - 1937

The two chairs are covered in Aubusson tapestry, after a design by Odilon Redon.

LIVING ROOM

Pablo Picasso - Collage - 1913
Juan Gris - Still Life - c1913
Gaston Lachaise - Woman on Horseback (brass) - 1918 (on table)
Georges Braque - La Bouteille - 1910-12
Gaston Lachaise - Portrait of Mrs. Warren (bronze) - 1936 (on pedestal)
Pablo Picasso - Ceramic Plate - (on piano)
Pablo Picasso - Nature Morte - 1913
Pablo Picasso - Harlequin - 1925

November 7, 1957

Import Department
American Shipping Company
10 Bridge Street
New York 4, N. Y.

Gentlemen:

Since January of 1957 we have been receiving occasional shipments from abroad, all of which have passed through your hands.

Your bills dating to September of this year have been paid, but in addition we receive numerous statements from Customs, etc.

As we have had no foreign shipments for at least twenty years, I am rather confused regarding Customs charges as I believed that all original works of art were duty free. Will you therefore be good enough to explain the charges referred to and advise me whether we should write to the shippers abroad, or to the artists from whom the objects were purchased, to make some new declarations - or whatever?

I shall be most grateful for your advice and cooperation.

Sincerely yours,

ECH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AF A

November 6, 1957

Mr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Dear Louis:

While we were corresponding about CHRISTMAS PRESENTS, the Raymond Lowy office had the painting in their offices and advised me that they have just used it to "decorate" a building on which they have been working. A collection of the Hudson River school and allied works of art has been used as part of the architectural scheme, with the Goodwin as a central motif. Thus it is now sold and although I mentioned to the Lowy man that I had promised the painting for your exhibition, there seems to be no way of detaching it from them. If you wish to write directly, I shall give you the name of the owner as soon as I obtain it. Otherwise I shall have to send my sincere regrets. May I hear from you?

My best regards,

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY • 32 East 34 Street • New York 22, N. Y.

The Ben Shahn painting was received via Boston
Truck in good condition

Wadsworth Atheneum

November 13, 1957

Per *Majorie L. Ellis*
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1957

Mr. Paul Kantor
Paul Kantor Gallery
348 North Camden Drive
Beverly Hills, California

Dear Paul:

The Arthur Dove painting, THE MOON, has been returned to you. I have written Max Barier to thank him for letting us include this in our exhibition and herewith thanks for your cooperation.

Sincerely yours,

EGH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

soon to try to spare you
for a dinner with me,
meanwhile, my very best,
Louise

November 9, 1957

Mr. Henry Caldwell, Director
Fort Worth Art Center
1300 Montgomery
Fort Worth 7, Texas

Dear Mr. Caldwell:

I am so glad that your exhibition was a success.

I am pleased also that you have decided to acquire the Walter Meigs painting EASTERN SHORE. This was bought by us outright and therefore the price was listed at the low figure of \$550. However, if it will represent a slight help toward the purchase of some young artist, I shall be glad to reduce the figure to \$500. and will be very glad to extend the date of payment to suit your convenience.

I hope you will be coming our way in the near future as it is always so nice to see you.

Sincerely yours,

EC:lpb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1957

Mr. Herman More, Director
Whitney Museum of American Art
32 West 54th Street
New York 19, N. Y.

Dear Herman:

The Charles Sheeler painting, ARCHITECTURAL
CADENCES, has been returned to you and I am
writing to express my profound thanks for
your generous cooperation in letting us in-
clude this in our exhibition.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK

Berkeley Express will collect on Wednesday,
November 6th, paintings by Blaustein, Davis,
O'Keeffe, Rattner, Shahn, Sheeler, Millman, Weber
and a sculpture by Zorach for the

ANNUAL EXHIBITION OF PAINTINGS,
SCULPTURE, WATERCOLORS & DRAWINGS
NOVEMBER 20, 1957 - JANUARY 12, 1958

Margaret McKellar
Margaret McKellar

accept with
pleasure for Nov. 4th
muck

THE AMERICAN FOUNDATION

WESTBROOK, CONNECTICUT

November 1, 1957.

CURTIS BOK
Chairman

ESTHER EVERETT LAPE
Member in charge

ROSCOE POUND
*Former dean,
Harvard School of Law*

MRS. OGDEN REID
New York Herald Tribune

MRS. FRANKLIN D. ROOSEVELT
*Former U.S. representative
to the General Assembly
of the United Nations; former
U.S. representative to the U. N.
Commission on Human Rights*

WILLIAM SCARLETT
*Former Protestant Episcopal
Bishop of Missouri*

TRUMAN G. SCHINABEL, M.D.
*American professor of medicine,
School of Medicine,
University of Pennsylvania;
former chairman, American
Board of Internal Medicine*

MRS. FRANK A. VANDERLIP
*President
Board of Trustees,
New York Infirmary*

The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Sirs:

I very much appreciate receiving notices of your showings from time to time. I should notify you, however, that I have been receiving two notices, one addressed to The American Foundation Studies in Government and one addressed to Miss Esther Everett. I suggest that you address the notices as follows:

Esther Everett Lape
The American Foundation
Westbrook, Connecticut

and just send one notice each time.

Sincerely,

Esther Everett Lape

Esther Everett Lape

HEL:hh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1957

The Downtown Gallery
Attn: Edith Gregor Halpert
32 East 51st. St.
New York, New York

Dear Miss Halpert,

At the suggestion of the Director of the McNay Art Institute of San Antonio, I am enclosing a photograph of a painting that has been in our family since before 1900.

The picture was given to us by Col. John W. Smith, whose brother was later governor of Georgia. Col. Smith was born in 1840 and remembered the painting as a small boy.

The painting is 15" x 5 1/4" and done on heavy linen. It is unsigned.

Any suggestions that you can give me as to selling the picture will be appreciated.

Yours truly,

Rex Harrison

Rex Harrison
3012 Broadway
San Antonio, Texas

November 9, 1957

Mr. Frank Shea
Publisher's Office
TIME Magazine
9 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Shea:

Please accept my belated thanks for your
generosity in sending me a copy of AMERICAN
PAINTING by Alexander Eliot. Thank you.

May I take this occasion to congratulate TIME
for this excellent publication. I think it is
a great contribution to the understanding and
appreciation of American art - in addition to
the exhibition which is being so enthusiastically
received at Wildenstein's.

Sincerely yours,

EM:pb

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

possible water colors and collages.

we have listed:

collages.

Long Island. D.T.G.

The sea. # 1. '25. Lane.

The Intellectual. '25. Goodman. (N.Y. only)

Huntington Harbor we shall have

I have listed, for water colors:

from on Lake '38

Cars in Fleet Street '38

William Heston '35

Cow '35

weather van '34

Don't think a poor speed in time?

And I note, with surprise, that there is nothing

from the Metropolitan in our list.

even

F.

my memory has the floor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1957

Dr. Irving Wayne
153 Sandringham Drive
Downsview
Ontario

Dear Dr. Wayne:

It was so nice to hear from you.

Indeed I shall do my utmost to cooperate with you as I am very eager not only to continue our contact but also to place more American pictures of importance in Canada.

I am waiting for a propitious moment to discuss the matter with Max Weber, who must be approached at the psychological moment, particularly at this time when European prices have reached - artificially or otherwise - such extraordinary astronomical figures. You shall hear from me shortly.

My best regards to Mrs. Wayne and you.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois

School of Music

Department of Architecture

Department of Art

Department of City Planning and Landscape Architecture

Bureau of Community Planning

Small Homes Council

University Bands

November 12, 1957

Mrs. Nathaly C. Baum
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Baum:

I have never had my Rattner Window Cleaner 1951
photographed, and I wish that I had. Your request
will lead me to have this done, and I shall plan to
send you a print as soon as this is accomplished. I
also own a number of Rattner drawings and one early
water color.

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Dean

W:s

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is published 60 years after the date of sale.

November 7, 1957

Mr. Norman Gasko
Director of the Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

Much to my horror I realize that your letter of
October 21st has remained unanswered.

At that time, I started checking on the Mt. Katahdin
painting by Marin and found that the painting was
out on exhibition and would not be back until about
the first of December. Thus I intended to write you
immediately to that effect but went blank on the
subject. No doubt it is not a very serious omission
as you probably have a very exciting and complete
exhibition.

And as I hope you will forgive me.

Sincerely yours,

RM:ph

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

AMHERST COLLEGE
Amherst, Massachusetts
DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

November 11, 1957

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter concerning the Zorach pictures. Since we are going to have to include equivalent works (rather than those known to have been shown) in a few other cases, we shall have to be elastic in defining the scope of our show. Hence it would be appropriate to include works of the period in this instance also. It would be helpful to see the photographs, however, as an aid in selection. I still hope to get to New York soon and will stop in to see you then.

We had already arranged to borrow Sheeler's "Chrysanthemums" from the Whitney, but I should be interested to learn what other one they have just acquired.

Sincerely yours,

Frank Anderson Trapp
Frank Anderson Trapp

FAT r

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Memorandum from

ROBERT M. MacGREGOR

November 11, 1957

Dear Mrs. Halpert,

Thought you might like to invite some friends of yours and the Gallery to next Monday's do.

The main body of the invitations went out at the end of last week, and we have had quite a few acceptances. And in general the plans seem to be going right along.

Mrs. Laughlin or I will be in touch with you.

Yours,

Robert M. MacGregor

Harvard

November 1, 1957

Mr. Edward Brinn
Stouffers Restaurant Corporation
1375 Euclid Avenue
Cleveland, Ohio

Dear Mr. Brinn:

In accordance with the original arrangement, I am now enclosing the invoice received this morning from Julius Lowy for the repair of the painting and of the frame.

Will you be good enough to make the remittance directly to Mr. Lowy.

Sincerely yours

EMM:

Copy to Julius Lowy

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1957

Mr. Abbott L. Pattison
528 West Aldine Avenue
Chicago 13, Illinois

Dear Mr. Pattison:

I did not answer your letter earlier as I have been waiting for word from Leo Hordness. He 'phoned me yesterday and advised me that he is writing to you at length.

While I shall not be directly associated with the gallery, I shall be on hand at all times to advise Hordness, when and if he so desires. In any event, I shall have the opportunity of seeing your work.

My best regards.

Sincerely yours,

EGH:pb

MEADOW HOUSE
NORFOLK, CONNECTICUT

November 1^[1957]

Dear Mrs Halpert,

Thanks very much for
your invitation to the party for Abe.
We wish we could come, but we never
reach the city until Tuesday noon.

I trust your Mr Allen
found the museum directory on his desk
where I returned it Thursday afternoon.
Many thanks for it and for your
excellent lists.

Sincerely,

Ann Laughlin

November 9, 1957

W. S. G.

Mr. Laurance S. Rockefeller
30 Rockefeller Plaza
New York 20, N. Y.

Dear Mr. Rockefeller:

Just before the dinner held in Williamsburg in connection with the opening of the Abby Aldrich Rockefeller Museum of Folk Art, I had occasion to introduce to you Mr. James Horner, Director of The Metropolitan Museum. It was then that you and Mrs. Rockefeller mentioned that Mr. Rowald had declared that the Lautrec painting which I sold to your mother in October of 1928 for \$4200 was not an authentic Toulouse-Lautrec. You may remember that Mr. Horner expressed his indignation, particularly when I mentioned that this painting was bought from Cesar de Hauke who he said was the greatest authority on Lautrec.

All these months I have been very unhappy about this situation and would be most grateful if you would permit me to repurchase the picture for \$4200 plus bank interest for the 29 years involved. I should be very happy to do this as I do not want my record marred by any implication of misrepresentation, intentional or otherwise.

At the same time, or shortly thereafter, among the many other things Mrs. John D. Rockefeller, Jr. purchased from me was the other French picture transferred from her collection to yours. I am referring to the Bonnard, LA ROSE A CARREAU, for which she paid \$2200. I thought of this picture right before last at the Lacey auction where the two Bonnards brought \$70,000 and \$50,000 respectively, and I am sure that you would agree that No. 48 particularly does not compare with the one you have.

In any event I would be most grateful if you would consider my repurchase of the Lautrec so that I could retain my clear record and since I am sure you cannot possibly enjoy a picture that has the stigma of non-authenticity.

Thank you for your cooperation. My very best regards to Mrs. Rockefeller.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8 November 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

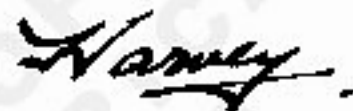
The situation on the Tamayo is as follows: We have been negotiating, for some time, for a large version of Joseph Stella's "Brooklyn Bridge." We were finally able to get it last week, but the purchase exhausted our acquisitions funds until next July. My Board and I would like very much to get the Tamayo, but we cannot purchase it before July 1. Also since the Walker Art Center is on a year-to-year budget, I cannot make a legal commitment to buy the work at that time. If for any reason the T. B. Walker Foundation Trustees decided not to give me any purchase funds for next year, we would be out of luck. However, on the record, the Trustees have been gradually increasing our purchase funds and I am reasonably confident that we may get a further increase in the coming budget. In any event, I could not conceive of any situation which would result in the money being cut off.

Thus, I can say to you, that as soon as we know what our budget is for the coming year, I could recommend the Tamayo for purchase and have every expectation that we would buy it. If you are willing to gamble to this extent, I would like to hold onto the picture. If not, I shall return it to you as quickly as possible.

I shall be in New York the week of November 18 (staying at the Delmonico Hotel), and shall be in touch with you.

With best personal regards,

Sincerely yours,



H. H. Arnason

HHA:sg

November 15, 1957

Mr. Hermann Warner Williams, Jr.
Director
The Corcoran Gallery of Art
Washington, 6, D. C.

Dear Bill:

After I wrote you the other day, I checked with the Lorentzals and found that they are not available next Thursday evening but are free on Friday, November 22nd, if that is equally convenient for you.

Won't you please let me know so that I can advise the Lorentzals accordingly.

Hastily,

KGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 7, 1957

Mr. Robert Granitz
2030 Golfview Drive, N.W.
Atlanta 9,
Ga.

Dear Mr. Granitz:

I am very happy you purchased the Yasuo Kuniyoshi drawing. I do hope it will give you and Mrs. Granitz a long spell of happiness. It is a choice example of Kuniyoshi's best in this theme.

Again - many thanks. Please drop in again some time when you are in New York.

Sincerely yours

John Marin, Jr.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mrs. Charles Suydam Cutting
Hamilton Farm
Gladstone, New Jersey

Dear Mrs. Cuttings:

I was very shocked indeed to learn of your accident and rather admire your attitude as expressed in the note. Last year I had the same experience and can well sympathize with you. I hope you will be up and about very shortly.

Thank you for the check and for expressing your pleasure in the painting.

Sincerely yours,

RCH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1957

Mr. Charles Cunningham, Director
The Wadsworth Atheneum
Hartford, Connecticut

Dear Charles:

The Ben Shahn painting, AVE, has been re-
turned to you and I am writing to express
again my profound thanks for your generous
cooperation in letting us include this in
our exhibition.

Sincerely yours,

RMH:ph

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1957

Mr. H. H. Arnason, Director
Walker Art Center
1716 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

You sure have troubles. On the other hand, you are very fortunate in obtaining the Joseph Stella BROOKLYN BRIDGE. I congratulate you, in spite of the fact that it exhausted your funds.

Since you want the Tamayo and since I, too, consider it one of his outstanding examples, I am eager to do everything possible to help you make this purchase. If there is a pretty fair possibility that a decision in the affirmative can be made in July, I shall be very glad to advance the funds and pay the owner immediately. You recall that this is a distress case and that there is need for cash. It would be a very simple matter for me to handle it this way.

Since you will be in town next week, we can let it ride and talk about it when I see you. I hope you will have an evening free for a little party.

Sincerely yours,

EHH:pb

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Pablo Picasso - Ceramic Plate - 1955 (on table)
 Alberto Giacometti - Lamp - c1930 (on table)
 Joan Miro - Harlequin (watercolor) - c1930
 Fernand Leger - Still Life - 1925
 Constantin Brancusi - Mlle. Pogany (brass)
 Piet Mondrian - Composition - 1936

LIBRARY

Swords in case are French, Italian and Spanish Rapiers and Poignards of the 16th and 17th Centuries.

Fernand Leger - Still Life (watercolor) - 1922
 Bernard Leonid - Tree in Warren Garden at Newport (pen and ink) - 1952
 George L. K. Morris - Carnival - 1949 (on chest)
 Fernand Leger - Composition (watercolor) - 1922
 Alexander Calder - Mobile - 1940 (on mantel)
 Pablo Picasso - Ceramic Ewer - (on mantel)
 Jean Arp - Relief - Meudon (wood and composition) - 1930
 Paul Klee - Prelude to Golgotha (watercolor) - 1926
 Georges Braque - La Gueridon (gouache) - c1930
 Paul Klee - No. 171 (watercolor) - 1919
 Andre Masson - Les Animaux - c1930

The 3 occasional lacquer tables were made by Jean Dunand in 1930 and have eggshell lacquer tops.

On table next to couch in a glass case is a late 16th Century model of a Wheellock dag (pistol).

DINING ROOM

Bertel Thorvaldsen - Boy on a Swan (plaster relief) - c1780
 Robert Fasola - Carved plastic in six sections of Church of San Moise in Venice - 1955 (on buffet)
 Bertel Thorvaldsen - Boy on a Dolphin (plaster relief) - c1780
 Both the Thorvaldsen reliefs in this room were original sketches for the base of a statue which is now in Copenhagen.
 Jean Dunand - Enamel design on metal vase - c1920 (on serving table)

On the dining room table is Nymphenburg porcelain.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith, Nehasane N.Y. Nov. 9th.

Here I am,

Went down just for
the night of the
Metropolitan dinner in honor of the
famous collections. It was wonderful and I
was so proud. Do go and see them. You
thinking I rest here amuses me. Here is where
I do all my writing and my speech for
Williamburg. Don't keep the weathervane for
me I love it and if you still have it in Dec.
I will come in and look at it. I am trying
so hard to make ends meet at the Museum. It
gets bigger all the time. So much love
Are you resting ????????

PLACE
STAMP
HERE

Autka

WNV

November 9, 1957

Mr. Hal Turner Wilmoth, Director
GUMPS GALLERY
250 Post Street
San Francisco 8, California

Dear Mr. Wilmoth:

Under separate cover I am sending you two new THEOREM prints by Dan Shahn for your forthcoming Christmas Exhibition. A consignment is enclosed.

When you come to New York in January, perhaps we can discuss the idea of exhibitions, preferably a group from the Gallery, rather than a one-man show, since our inventory is rapidly diminishing with this accelerated interest in American art.

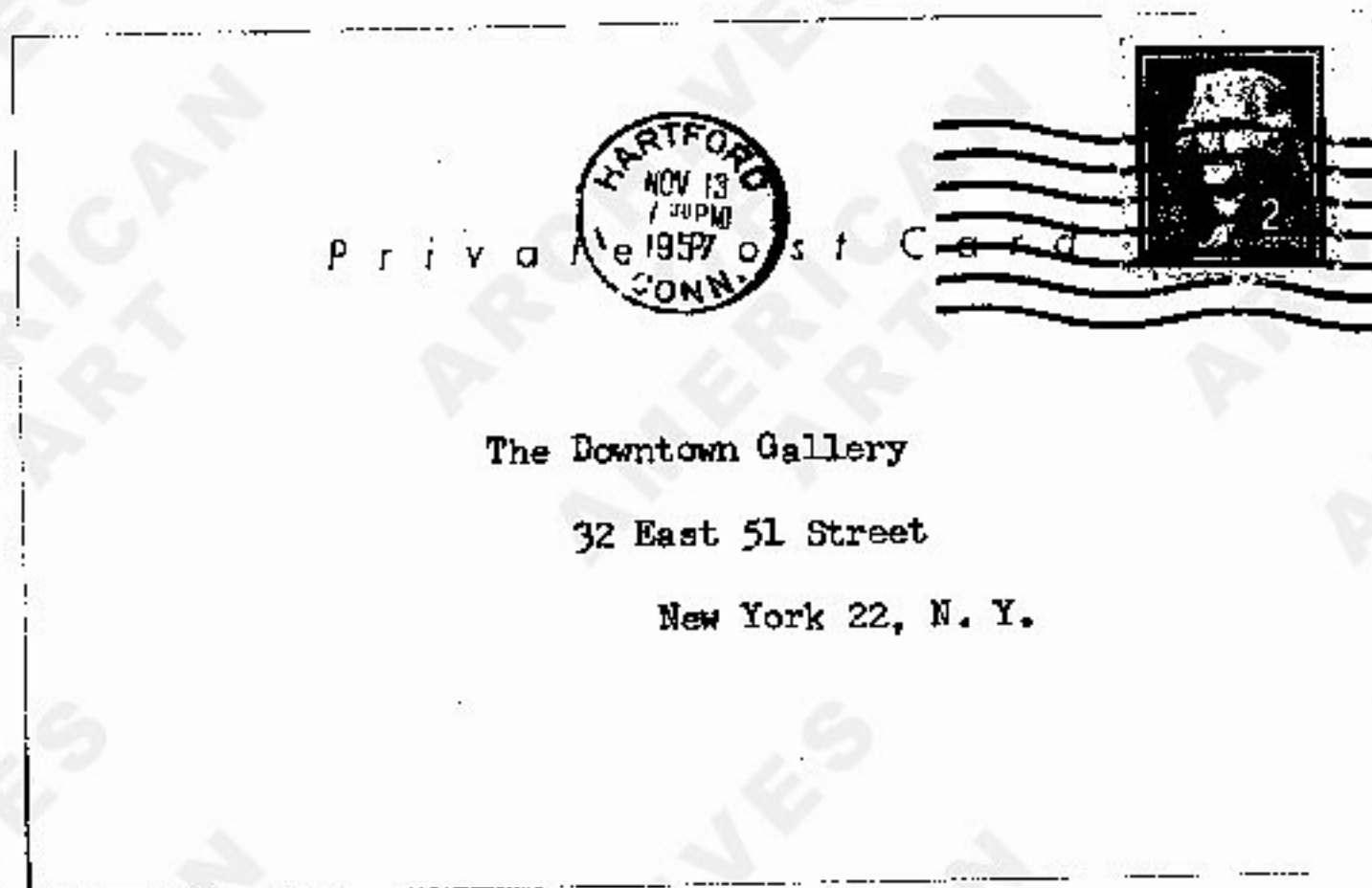
It will be nice to see you.

Sincerely yours,

EGH:pb
Enclosure

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CABLE ADDRESS
"AMSHICO"

TELEPHONE: 0267
WHITEHALL 4-0268

AMERICAN SHIPPING COMPANY

INCORPORATED

CUSTOM HOUSE BROKERS—FOREIGN FREIGHT FORWARDERS

8-10 BRIDGE STREET
NEW YORK 4, N. Y.

The Downtown Gallery Inc
32 E. 51st St.
New York City

Date Nov. 2, 1957
Ref. NO 39335

Gentlemen:

Enclosed herewith please find report on the liquidation of Entry NO. 348,990 dated Feb 26 57 which covers your importation Ex. AMER. FARMER

Please draw your check to us for \$ 24.30 by return mail as we must pay promptly.

Kindly be advised that in the event you do not agree with this liquidation and wish to protest same, such protest must be lodged in the proper manner within sixty days from date of liquidation as indicated on the report form enclosed.

Very truly yours,
AMERICAN SHIPPING CO. INC.

Accounting Department

EH
Enclosure



MILWAUKEE ART INSTITUTE

750 NORTH LINCOLN MEMORIAL DRIVE

MILWAUKEE 2, WISCONSIN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jat

November 6, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This letter will introduce to you Mrs. Edward R. Wehr of Milwaukee. Mrs. Wehr has long been associated with the Milwaukee Art Institute. She is keenly interested in helping the Institute build its collection of contemporary painting.

Any assistance you can give her will be deeply appreciated by me and by the Trustees of the Milwaukee Art Institute.

Sincerely,

Edward H. Dwight

EHD mp

*Mrs Edward R. Wehr
3035 N. Wisconsin Ave
Milwaukee 8. Wis C*

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art

NOVEMBER 5, 1957

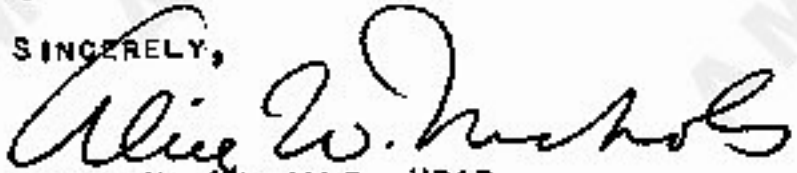
EDITH HALPERT
DIRECTOR OF THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MISS HALPERT:

I AM ENCLOSING SEVERAL ENTRY BLANKS WHICH I WOULD APPRECIATE YOUR CONSIDERING FOR SOME OF YOUR ARTISTS. WE WOULD APPRECIATE AN ENTRY FROM YOUR GROUP AND WOULD YOU PLEASE MENTION IT TO THEM.

I AM ENCLOSING SOME CATALOGS FROM PREVIOUS SHOWS SO YOU CAN SEE THE QUALITY OF THE WORK THAT HAS BEEN SUBMITTED IN THE PAST.

SINCERELY,


ALICE W. NICHOLS, HEAD

AWN:PIT

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1957 NOV 13

(37)5

NA062 PD-BIRMINGHAM ALA 13 1105AMC-

MRS DITH HELPERT, DOWNTOWN GALLERIES-

32 EAST 51 ST-

WOULD APPRECIATE HAVING PHOTOS FOR PHILADELPHIA SHOW
SOONEST-

RICHARD F HOWARD DIRECTOR BIRMINGHAM MUSEUM OF
ART-

*Photos
Sent*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

"AMERICAN PRIMITIVE PAINTINGS"

Itinerary

<u>1954</u> June 19 - October 3	Kunsthaus Zürich, Switzerland
October 27 - November 20	Museum of Applied Arts Vienna, Austria
December 10 - January 3, 1955	Municipal Museum Barmen, Germany
<u>1955</u> January 8 - February 6	America House Hamburg, Germany
February 20 - March 15	Liljevalch Gallery Stockholm, Sweden
March 26 - April 17	Kunsternes Hus Oslo, Norway
May 4 - 30	Manchester City Art Gallery Manchester, England
June 3 - July 3	Whitechapel Gallery London, England
August 7 - September 5	Triar Museum Zürich, Germany

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Italy
Province of Rome
City of Rome
Embassy of the United States of America } SS
(Form No. 155—Foreign Service)

DECLARATION OF AMERICAN ARTISTS

I, LEON HERMAN GOLDIN, do hereby declare
that I am a citizen of the United States of America, and by profession* PAINTER
that my place of permanent residence in the United States is SAN FRANCISCO
and that I departed from the United States of America on or about the 22 day of
SEPT, A. D. 1955, to take up my temporary residence at ROME, ITALY
that I have not given up, and it is not my intention to give up, my residence in the United
States, and that it is my purpose to return ultimately to the United States. I further certify
that the PAINTINGS mentioned and described in the within invoice ARE
my own production, having been produced at ROME, ITALY during the year 1955-56

Leon Herman Goldin

Subscribed and declared to before me, this 13th day of August, 1956

Edward S. McClary

Edward S. McClary
American Vice Consul

I, Edward S. McClary, American Vice Consul
at Rome, Italy, do hereby certify that the above declaration was
made and subscribed before me by LEON HERMAN GOLDIN
who is known to me to be a citizen of the United States and* Painter
residing at Rome, Italy and that the statements therein are
true to the best of my knowledge and belief.

Edward S. McClary

Edward S. McClary
American Vice Consul

[SEAL]

Note.—To be attached to consular invoice certificate upon request. No additional fee.
*Artist or sculptor.
†Painting or statue.

Service No. 1634
Tariff Item No. 28
Fee Paid U.S. \$ No fee
Local CY. equiv. _____

16-50621-1 U. S. GOVERNMENT PRINTING OFFICE

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 6, 1957

Mr. Gordon Bailey Washburn, Director
Department of Fine Arts
Carnegie Institute
4400 Forbes Street
Pittsburgh 13, Pennsylvania

Dear Gordon:

It was good to hear from you.

As the artists maintained no records, I doubt whether many of them will be of help in connection with the preliminary work you have in mind. No doubt a good deal of research has gone into this in your own quarters and perhaps one of your staff can list specific pictures which we can then trace. Our file of Carnegie catalogues is limited to the last ten years, if that, and it would seem silly to have duplicate research if much of it has already been done.

Won't you please let me know? And why don't you give me a ring when you are in New York in January and I will see what we can dig up in the meantime, but your records would be invaluable in the interim.

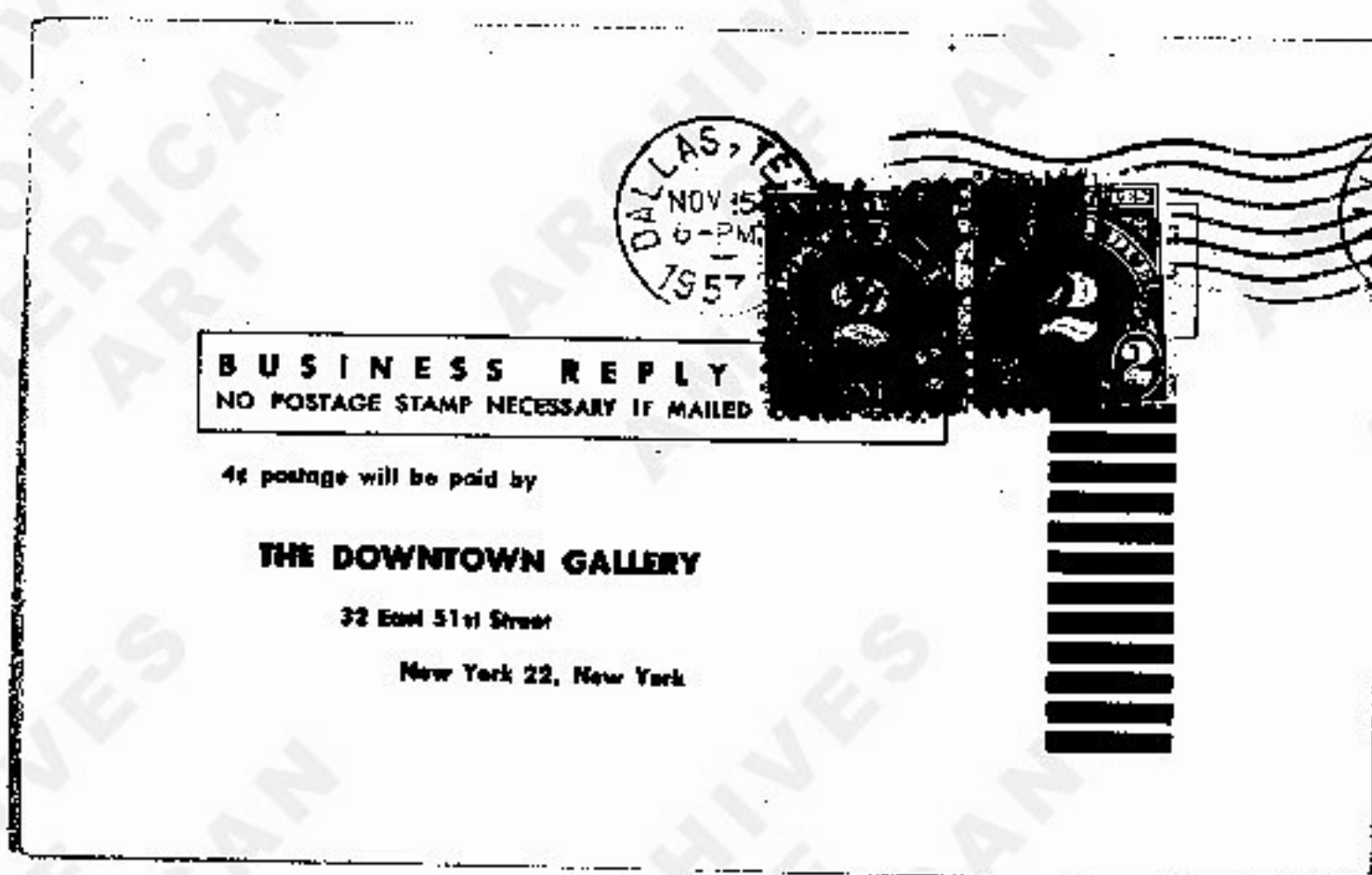
My best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28, New York Sacramento 2-2452

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.

PRIVATE COLLECTION EXHIBITIONS
on view November 9th, 1957 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. DONALD S. STRALEM

(Starting on right as you enter each room)

FOYER HALL

Andre Derain - Three Fish

FOYER

Edouard Vuillard - Self-Portrait - 1945
J. F. Peto - Still Life - 1892 (on table)
Edouard Vuillard - Lilacs - 1892

Miniature chairs are Spanish, French and English of all periods.

LIBRARY

Auguste Renoir - Venus Dietrix-Gabrielle (on stand)
Edouard Vuillard - Woman at the Door
Pablo Picasso - Angel Fernandez de Soto (The Absinthe Drinker) - 1903
Edouard Vuillard - The Servant
Edgar Degas - Head of Dante - 1867 (on table)
Aristide Maillol - Nympe se Coiffant (on table)
Edouard Manet - Three Apples - 1882
Edgar Degas - Dancer Leaning
William Harnett - Peaches - 1877

The miniature breakfront and desk are French and the silver is
English.

The miniature teacups and saucers are Derby.

AAA
November 7, 1937

Mrs. Lilian Jones
Route 34
Sandy Hook, Connecticut

Dear Mrs. Jones:

I am very much embarrassed that your letter has remained unanswered all this time.

Life has been so hectic in the Gallery that I just have had no opportunity to check the figures nor to select additional objects for your consideration. If it is not too late, why don't you just let off 10% on all prices I gave you - which, however, were very close. Furthermore, if you should want some more important material for the forthcoming exhibition, I shall be very glad to cooperate with you.

My best regards,

Sincerely yours,

RCM:ph

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Enclosed are two catalogues of shows held at the Ringling Museum in 1955 and 1956.- I'm sending them along on the chance that you may not have seen them.

Please send your thoughts to me at the following address:
1029 Crescent Street
Siesta Key
Sarasota, Fla.

With very best wishes and my most sincere thanks,



Ann S. Brown

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 7, 1957

Mr. Irwin Mintz, Comptroller
Hebrew University in Jerusalem
9 East 89th Street
New York, N. Y.

Dear Sir:

I am addressing you - in desperation.

On March 29th, we sent for exhibition a large group of paintings, drawings, and prints. These were selected by Mrs. Marjorie Neikrug and Mrs. Milton Pashkin. When the items were returned, two prints were badly damaged. This was reported immediately and in checking my file I find that, in addition to the many telephone calls made, five letters were written.

As I wrote to the ladies involved, this is a service the Gallery extends, on rare occasions, in an effort to be of assistance to a charitable organization in which we are interested and which we believe has integrity. Thus we are very much distressed with this lack of cooperation and have consequently made a ruling that no further material for exhibitions of this type will be obtained through us.

Meanwhile, I am very eager to report to the artist regarding his damaged property and am therefore addressing you in the hope that this matter may be satisfactorily closed immediately.

Thank you for your courtesy.

Sincerely yours,

EGH:ph

sidney gerber

7933 overlake drive

bellevue, washington

Nov. 4, 1957.

AIRMAIL

The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert ,

I received your wire, but don't understand what all the rush is about. Yes, the paintings finally arrived, altho a little late.

We have not hung them long enough to really judge them properly, but they are good paintings; our only trouble right now is financial. If you had given me that price while we were in N.Y. last winter I could have paid for them by now; but we bought a lot of paintings since that time, and business conditions have suddenly deteriorated.

Last winter and thru June, I was selling stocks when the market was high, and buying paintings. Now that the market is depressed, I have been using spare cash to buy stocks; and that is how the situation has changed during the time we have been corresponding about these 3 particular paintings.

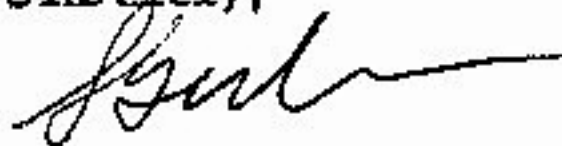
The price of the paintings is satisfactory, and no doubt the quality will grow on us as we look at them in the next few weeks, and we probably could buy all three if you can give us some extended payments:-

If you want to bill us for all three on Dec. 1, 1957, on terms of 1/3 every six months from that date, I can assure you of the cash at that time. This would be three equal payments.

If you wanted to sell us just two of the paintings, you could also bill us on Dec. 1st, on the basis of half every six months. In this case we would keep the Webber and one of the Marins.

It is immaterial to me if you bill them or hold them in your name on consignment. If you want references call up Janis, Kleeman, Schaeffer, or Passadoit, from whom we have purchased recently. I can give you names of other galleries also from whom we have purchased in the last couple years.

Sincerely,



phone gibson 4272

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PINK BEDROOM

Marc Chagall - Still Life with Flowers (watercolor) - 1945
 Marc Chagall - Still Life with Fruit (watercolor) - 1950
 Jean Louis Forain - Woman at the Opera (pastel) - 1878
 John Marin - Still Life with Flowers - 1942
 Jack Yeats - Do You Remember Me - 1947

STUDY

Lyonel Feininger - Hildesheim (watercolor) - 1922
 Ben Nicholson - Abstract Composition - 1932
 Marsden Hartley - Abstract Composition - 1927

On Table

Reg Butler - Fetish (bronze) - 1954
 William Zorach - Head (onyx) - 1953
 A. Pomodoro - Sculpture (silver on wooden background) - 1956
 Kenneth Armitage - Seated Man (bronze) - 1954
 William Zorach - Woman and Child (plaster) - 1955
 Reginald Marsh - Girl with a Red Hat

A. Pomodoro - Family (iron) - 1956 (on window sill)
 Bernard Meadows - Crab (bronze) - 1955 (on floor)
 John Hamilton Fraser - Abstract Composition - 1951 (on wall)
 Bernard Meadows - Small Crab (bronze) - 1951 (on desk)
 Kenneth Armitage - Children Walking (bronze) - (on desk)
 Japanese Figure of Jomon Period - 600 B.C. (on desk)

Bookcase

4th Shelf

Chaldean Bowl - 2000 B.C.
 Peruvian Vessel - Pre-Incan Period

3rd Shelf

Peruvian Vessel - Pre-Incan Period
 Cycladic Bowl - 2000 B.C.
 Luristan (Persian) Terminal (bronze) - 1000 B.C.
 Egyptian Head (stone) - 600 B.C.

2nd Shelf

Elizabeth Elser - Woman with Mirror (bronze) - 1950
 Peruvian Vessel - Pre-Incan Period
 Tarascan - Married Couple (terracotta) - Mexico - 8th Century A.D.
 Danish Sculpture - 1950

1st Shelf

Peruvian Vessel - Pre-Incan Period
 Peruvian Two-handled Vessel - Pre-Incan Period
 Peruvian Vase - Pre-Incan Period

STUDIO

Group of paintings including examples by: John Marin, Lyonel Feininger, Berthe Morisot, Paul Signac, Yasuo Kuniyoshi, Ben Nicholson, Charles Sheeler, Charles Burchfield, Maurice Vlaminck, E. Bacci and sculpture by Henry Moore.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28, New York

SACRAMENTO 2-2452

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRIVATE COLLECTION EXHIBITIONS
on view November 9th, 1957 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. JOHN BARRY RYAN

(Starting on right as you enter each room)

FOYER

Hubert Robert - Formal Garden
Maurice Utrillo - Bal Restaurant le Moulin de Sannois
C. Sorine - Mrs. John B. Ryan

LIVING ROOM

Camille Pissarro - Jardin à Bragay
Paul Cezanne - Le Mur d'Enceinte
Auguste Renoir - Harbor Scene
Edouard Manet - Le Jardin de Manet, Le Banc
Eugene Boudin - Port de Trouville
Edgar Degas - La Blanchisseuse

Many examples of Fabergé on the tables.

DINING ROOM

Claude Monet - Church at Vernon
Camille Pissarro - L'Ile Lacroix, Rouen

Porcelain is Meissen.

Take public elevator to duplex apartment.

DOUGLAS F. THORNSJO

MINNEAPOLIS, MINNESOTA

November 7, 1957

American Folk Art Gallery
32 East 51st Street
New York, New York

Attention: Edith Gregor Halpert

Dear Madam:

The two paintings arrived yesterday and we have decided to keep "Twins in Green". In fact Mrs. Thornsjo is thrilled with the "Twins". Our final decision, which was to also purchase a third painting not belonging to your gallery, was based in large part on the fact that it was a somewhat more refined type of primitive, along the lines of the two Miller family pictures which you have, and thus provided a sample of a different and less distorted type of American primitive.

As I recall your catalogue sheet, it contained additional data on places where "Twins in Green" had been shown and on its former owners. This memoria is of real interest to us and, in addition, it may lend additional value to the picture. Accordingly, I would appreciate your typing the history of "Twins in Green", as you know it, on a sheet of your letterhead, signing same, and if possible having your signature notarized. We will appropriately affix this memoria to the painting. Upon receipt of same I will at once send you an additional check for \$200.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1954

Mr. Paul Vanderbilt
Curator, Iconographic Collections
State Historical Society
The State of Wisconsin
816 State Street
Madison 6, Wisconsin

Dear Mr. Vanderbilt:

Much as I would like to cooperate with you,
we are no longer representatives for Jacob
Lawrence.

For your information, the entire series was
sold by us to Mr. and Mrs. Milton Lowenthal
in December of 1945. This entire collection
of Jacob Lawrence was presented by the Lowen-
thals to the Whitney Museum which I am sure
will be very glad to send you the photographs
you desire.

Incidentally, we also had a painting relating
to John Brown by Horace Pippin. This painting,
entitled JOHN BROWN READING HIS BIBLE - and very
handsome indeed - is owned by Edward A. Dragaline,
615 Madison Avenue, New York.

Sincerely yours,

RMP:b

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AFA

November 15, 1957

Mr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Dear Louis:

I, too, am sorry that CHRISTMAS PRESENTS got away, but we have had such a pleasant relationship with the Raymond Lowy office that we had to cooperate on this occasion, particularly since some excellent paintings have been chosen for the New York Room.

While the collection is on view at the 52nd Street and Fifth Avenue branch in New York, the correspondence has to be addressed directly to the following:

Mr. Vernon Steuffer
1375 Euclid Avenue
Cleveland, Ohio

Perhaps you can induce Mr. Steuffer to let the picture go for the period involved.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM C. WILLIAMS
9 RIDGE ROAD
RUTHERFORD, N. J.

Nov. 2/57

Dear Edith:

Greetings. I understand that a party is to be given for Ben Shahn and Edward Dahlberg on the occasion of the publication of Dahlbergs *The Sorrows of Priapus*. I won't be able to attend, be on the West Coast at that time, worse luck.

Will you see that a friend of mine gets an invitation? He is Emanuel Romano a painter whom you may know. And there is Theresa Scisly his fiancée whom I should also like to see there. I'm in such a rush to get away and have misplaced the addresses but I'll find them and let you know in time. Please keep it in mind.

The edition of the *Sorrows* is a beauty. I am proud of both artists. I hope you and they have a good party.

Affectionately yours



Auxiliary Group
The New York Psychoanalytic Institute
247 East 82nd St., New York 28

This is a partial list of our sponsors so that you may have some conception of the scope of this forthcoming show. As you will see this list represents a diversified group of people interested in supporting the work of the New York Psychoanalytic Institute and in purchasing art works of the highest quality.

Mr. Harry Abrams
Mr. and Mrs. Benjamin Algase
Mr. Steve Allen
Mr. Richard Avedon
Mr. George Axelrod

Mr. and Mrs. Armand Bartos
Mrs. Mary Bass
Mr. and Mrs. Lionel R. Bauman
Mr. D. Herbert Beskind
Mr. Kermit Bloomgarten
Mr. and Mrs. John Simon Borg
Mr. Harvey Breit

Mr. Abraham L. Chanin
Mr. Paddy Chayefsky
Mr. Jerome Chodorov
Mr. Harold Clurman
Mr. and Mrs. Sidney Cohn
Mr. Alvin Coleman
Mr. Marc Connelly

Mr. Albert Deutsch
Mr. and Mrs. Isadore Dretzin

Mr. and Mrs. Allan D. Emil

Mr. Henry Fonda
Mr. and Mrs. Osmund K. Fraenkel
Miss Arlene Francis

Mr. Victor Ganz
Mrs. Augustus Goetz
Mr. and Mrs. Donald Grossman

Miss Dolly Haas
Mr. and Mrs. Arthur H. Harlow
Miss Julie Harris
Mr. and Mrs. Moss Hart
Mr. and Mrs. Arthur Greville Haslam
Mr. Benjamin Heller
Dr. and Mrs. Milton Helpern
Mr. Al Hirschfeld

Mr. and Mrs. Henry Ittleson, Jr.

Senator and Mrs. Jacob K. Javits

Mr. Elia Kazan
Mr. Sol Kittay
Mr. Arthur Kober
Commissioner Anna M. Kross

Mr. Arthur Laurents
Mrs. Edgar Leventritt
Mr. Morris Levineon

Mr. Sanford Meisner
Mr. Mitch Miller

Mr. John William Nason

Miss Sono Osato

Mr. Ned L. Pines
Dr. and Mrs. Norman Pleshette

Mr. Charles Rollo
Mr. and Mrs. Harold Rome
Mrs. Eleanor Roosevelt
Mr. Arthur J. Rosenthal
Mr. and Mrs. Walter Ross
Madame Bethsabe de Rothschild

Mr. and Mrs. Alexander Salzman
Mrs. Richard L. Simon
Mrs. Solomon Sklar
Mr. and Mrs. David M. Solinger
Mr. and Mrs. Herbert Steinmann
Mrs. Paul Switz

Mr. and Mrs. Lionel Trilling

Miss Anita Warburg
Mr. Alfred Werner
Professor Robert Jay Wolff

Dr. Richard S. Zeisler

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 9, 1957

Miss Ethel Garbus
Art Framing Gallery
26 Oakland Terrace
Hartford, Connecticut

Dear Miss Garbus:

Thank you for your letter.

Much as we would like to cooperate with you, the Marin estate is very much opposed to the re-consignment of John Marin's paintings and I doubt whether I could induce the executors to make this exception.

On the other hand, I would be glad to lend you two or three pictures for a group exhibition that you may organize at some future time.

Sincerely yours,

EG:apb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

There is nothing here to suggest a connection with the
author's work, and the publisher's name is not
mentioned in the title or in the text. Whether
the author is the same as the publisher or not
is not known.



LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

November 4, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery,
32 East 51st St.,
New York, N.Y.

Dear Edith,

*and
file*

It's been a long time since I've heard from you, but if I just take account of my own frantic activities and then multiply them by three to account for the New York pace, it becomes easily understandable. In any case, I am enclosing a check for \$510, in payment of the Marin watercolor. I still owe you the money for the Shahn "Beast of Priapus", which I am still getting paid for. Some time early in the summer, you mentioned that you were going to send me a few small Marins. Herewith a reminder.

I have an idea to present to you, for whatever you may think it is worth. Next April will be the 10th anniversary of the Landau Gallery. In New York this would mean little, but I think for West Coast and for a gallery concentrating on younger American painters, it is a notable event. What I was thinking about was a group show in New York of our stable, as a kind of salute to the gallery and to all the other new galleries that are making a go of it in the country. I think it would make a very good show, we would of course save our best things for it, there could be additional gouaches, drawings, etc. Here are some of the names: Keith Finch, John Paul Jones, Ralph du Casse, Howard Warshaw, Leon Goldin, William Brown, Leonard Edmondson, Roger Kuntz, James Jarvaise, Paul Julian, Douglas McClellan, John McLaughlin, Jack Zajac, Orrel Reed, Michio Takayama, Paul Wanner, Clinton Adams, Robert Irwin and Suso Serisawa. If you, as the leading American dealer, would consider such a show, I think it would be a great event. Please let me know what you think.

We have been very active in the last few weeks, after a slow summer, during which we were practically out of business for a month, while enlarging and remodelling the gallery, and then once more for about three weeks when I had my second hernia taken care of.

I hope that you are in good health and that everything is going according to plan.

Cordially,
John

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1937

Mr. Valentine Dudensing
Chateau de Basty
Theanen (Dordogne)
France.

Dear Mr. Dudensing:

Thank you for your letter.

We are still waiting for the other four paintings by Price and have not as yet received the Stella from Levy.

In connection with Lechay, whose work I sincerely admire, we do not make a practice of buying paintings outright by living artists as these serve as competition to their own stock. We do make exception with artists whom we represent in the event that our inventory gets low and in such instances we share whatever profit we make.

Insofar as Elshemius is concerned, while - as you may remember - I bought a number of these for Mr. Rockefeller and for myself, I do not share your great enthusiasm for him on an overall basis but like occasional examples very much. For this reason, I do not think that I would be a suitable person to promote him, as my so-called success has always been predicated on my sincere enthusiasm for the artist or artists I represent. We are very much alike in this respect.

I look forward to seeing the balance of the Price paintings but if you think that it is hopeless, perhaps you can send me a corrected bill pro rata. Meanwhile I am enclosing our check for the frames we have so far received.

Sincerely yours,

EGR:ph
Enclosure

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOUISE SMITH
907 FIFTH AVENUE

Nov. 2nd.
[1957]

Dear Edith -

So sorry that I can't
accept your invitation
for Mr. Kallman's preview
reception, but thanks
so much for asking
me. Will call you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Herschman

P

1955-

3000

1000

3/4

3000

900

6/29

3000

12/24

1956

3200

425

8/17

1957

1000

7/18

9325.50 - 1953 11575

last purch. 205/55

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

PC661

1957 NOV 8 PM 6 37

P SVA063 NL PD=UNIVERSITY PARK PENN 8

MRS EDITH GREGOR HALPERT, DIRECTOR

THE DOWNTOWN GALLERY 32 EAST 51 ST NY

VERY HAPPY THAT THE COMMITTEE SELECTED ZOGACH'S CHILD
AND CAT SHIP AT CONVENIENCE AND BILL. YOUR FRIEND

ALBERT CRIST JANER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

November 6, 1957

Miss Catherine P. Filmer
516 West Main Street
Norwich, Connecticut

Dear Miss Filmer:

While we should be very glad to have your girls visit the Gallery, very little of the American folk art is on view at any time, as we devote only one gallery to this department.

The rest of the two-floor space is given over to contemporary American art and our current exhibition, which will continue until November 23rd, is described in the enclosed.

Sincerely yours,

EGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28, New York

SACRAMENTO 2-2452

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRIVATE COLLECTION EXHIBITIONS
on view November 9th, 1957 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. EDWARD DURELL STONE

(Starting on right as you enter each room)

ENTRANCE

Vincent Capraro - Inferno - 1955
Vincent Capraro - Fiesta in San Gennaro - 1955

STAIRWELL

Mirko - Wall Sculpture (winner - Grand Prix) - 1956

FOOT OF STAIRS

Afro - Trois Oeufs et Trois Yeux - 1951

GALLERY

Jose Rivera - Blue and Black (mounted sculpture) - 1950
Alexander Calder - Mobile - 1947
Isamu Noguchi - Sculpture (bronze) - 1957 (on table)
Vincent Capraro - Family Portrait - 1957
Allegorical painting composed of Mr. and Mrs. Stone,
Master Stone, Frank Lloyd Wright, etc.
Pericles Fazzini - Sybil (bronze) - 1952
Afro - 1953

KITCHEN

Collection of brass and copper plates and pitchers - 19th Century
Syrian and Northern Indian.

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

November 8, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Well, I'm sorry to hear that Christmas Presents
got away from us.

If you would like to give us the name of the
owner, we certainly will try him but it doesn't look
very hopeful.

We are still grateful to you for your cooperation.

Cordially yours,



LCJ:W

Louis C. Jones
Director

*Mr. Vernon Stouffer
1375 Euclid Ave
Cleveland, Ohio*

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM

November 7, 1957

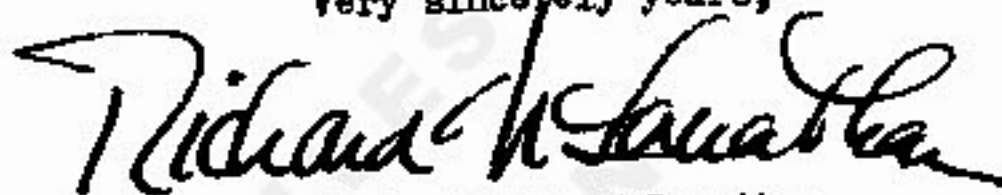
Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Just a line to thank you so much for your letter with its good wishes and very kind offer of cooperation. I look forward very much to dropping in on you in New York and will be most pleased to talk about our future plans with you.

Again, many thanks.

Very sincerely yours,



Richard B.K. McLanathan
Director

RBKMc:ng

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Jack C. Adler

Claude R. Hirst - Whale Lamp
 Thomas Sully - Mr. Firth of Philadelphia - 1814 (on desk)
 C. A. Meurer - Bells, Gold Watch and Lighted Cigarette
 William Harnett - Shin Plaster with Exhibition Label and Newspaper
 Clipping - 1879
 F. Reynolds - Dollar Bill on Cigar Box
 L. W. Prentice - Plums
 William Harnett - Solace - 1878
 J. F. Peto - Biscuit and Can
 William Harnett - The Broker's Table - 1879
 Alexander Pope - Still Life with Snipe
 J. F. Peto - The \$10 Bill
 J. F. Peto - Farmer's Hat, Umbrella in a Basket - 1900
 Alexander Pope - Rooster in Transit
 J. F. Peto - Patch, Picture with Self-Portrait - 1890
 R. L. Goodwin - Theodore Roosevelt's Cabin Door
 J. F. Francois - Oranges and Pineapples - 1866
 A. F. Tompkins - Still Life on Straw - 1874
 J. F. Peto - The Straw Hat
 J. F. Peto - Pipe and Candlestick
 George Hall - Miniature of Grapes (on chest)
 William Harnett - Fruit - 1877 (on chest)
 L. M. Wiles - Mother's Bible

HALL

Mary Cassatt - The Mirror (drawing)

MASTER BEDROOM

Raoul Dufy - Ascot - 1931
 Fernand Leger - Composition with Sunflower
 Fernand Leger - Butterflies - 1944
 Audrey Duncan - Pink Carnations (on table)
 Elie Nadelman - Head of Sandra - 1934 (marble) (on table)

SECOND BEDROOM

Edouard Vuillard - Daffodils - 1890
 Camille Bombois - Still Life (on desk)
 Audrey Duncan - White Iris (on desk)
 Edouard Vuillard - L'Adieu - 1892

THIRD BEDROOM

Camille Pissarro - Artist's Son
 Philip Isles - Vase of Tulips (on table)
 Margetto - Under the Bridge
 Pierre Bonnard - Self-Portrait
 Andre Derain - Head of Girl

November 6, 1957

Mr. William H. Lane
Standard Pyrexoid
Leominster, Massachusetts

Dear Mr. Lane:

The Max Weber painting, **THREE LITERARY GENTLEMEN**,
has been sent on to the Dallas Museum of Contem-
porary Arts and I am writing to express my profound
thanks for your generous cooperation in letting us
include this in our exhibition.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

TIME

THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

PUBLISHER'S OFFICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 13, 1957

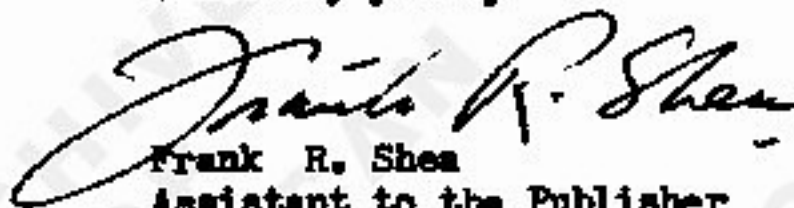
Dear Mr. Marin:

Thank you very much for your thoughtful letter of correction dated November 4 and for your nice remarks about the book. I had already been in communication with Mr. Gallagher who wrote me a most gracious letter to which I have replied. I have just now written to Mrs. Weaver and have sent her a complimentary copy of the book.

Actually, the release signed by Miss Halpert of The Downtown Gallery listed all three Marins with The Downtown. She has since straightened out the error but we must accept the responsibility for not checking it out in the final editing.

We, too, are very sorry that this happened, but we are very happy that you like the book.

Sincerely yours,



Frank R. Shea
Assistant to the Publisher

Mr. John Marin, Jr.
c/o The Downtown Gallery
32 East 51 Street
New York 22, New York

LEONARD J. DUHL, M.D.,
6314 AVON DRIVE
BETHESDA 14, MARYLAND

November 15, 1957

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

In the recent book by Soby on Ben Shahn there is illustrated on page 66 a picture which he titled TRIPLE DIP. It is listed as a silk screen theorem done in 1952. It states that it is in your possession.

I would appreciate knowing whether this picture is available for sale and what your asking price may be. If you can let me know within the next few weeks, either I or someone acting for me can make contact with you.

Your attention to this request will be appreciated.

Sincerely yours,



Leonard J. Duhl, M.D.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

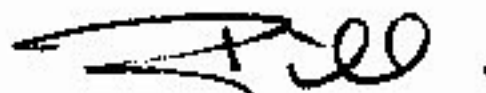
November 4, 1957

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I expect to be in New York again around November 20th for a few days and wonder if I can date you up for dinner at The Harvard Club on one of these evenings so that we can discuss at some greater length the possibility of an exhibition at the Gallery which you mentioned in your last letter. How would Thursday evening be for you?

Sincerely yours,



Director

HNW/arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 12, 1956

Dear Mr. Allen,

On October 30th, in response to a request from you that Mr. Al Blaustein send you some paintings on consignment, I wrote to inform you that he was away on a trip to Africa, but that we would be glad to send the paintings if we only knew which ones you wanted. I suggested that you send the transparencies or some other means of identifying the pictures. As yet we have not heard from the gallery.

We would be happy to send the paintings immediately and would be able to do so even if we knew only the titles of the ones you desire. Since you stressed the fact that Mrs. Halpert is anxious to get the paintings quickly, we are hoping to hear from you soon.

Sincerely yours,

Leon Goldin

Leon Goldin

*Send these
won't
write about
larger ones.*

November 15, 1957

Mr. Louis Stern
444 East 52 Street
New York, N. Y.

Dear Mr. Stern:

I am returning the photograph of the Julian
Levi painting measuring 12 x 18. The current
market value for this painting is \$900.

Sincerely yours

BOHla

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Nov. 1, 1957

Mr. Gudmund Vigtel, Assistant to the Director
The Corcoran Gallery of Art
Washington 6,
D.C.

Dear Mr. Vigtel:

Just recently, a Mr. Edwin C. Wilson of 3122 P Street
N.W. Washington, D.C., purchased a painting by Abraham
Rattner. We think it will look very well in your
Exhibition of Mr. Rattner's Works.

The title of the picture is "Morning Sun".

Year painted - 1948

Medium - Gouache

Size - 16x11

I am certain Mr. Wilson will be glad to lend his
painting.

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

November 7, 1957

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am now urging Duncan Phillips and Bill Lane to make their three paintings each available to the Folsom Engraving Company. Tentatively, we are planning on THAT RED ONE, ROOF TOPS, and PIECES OF RED, GREEN AND BLUE from Bill, and as you know, a plate of his SUNRISE I already exists, or is about to be made. Phillips has in mind, I believe, SUN DRAWING WATER, A CROSS IN THE TREE, and RED, WHITE, AND GREEN, but it is conceivable that he may make some changes. You should perhaps give a thought to the choices you have in mind, two from the Gallery and one from the Estate. They should be somewhat earlier we decided so that we round out the scene and perhaps it is not necessary to be firm about it for a little while. But the plates should be made in January--I am hoping that the Lane and Phillips paintings can go up in December--so that we will begin to have everything in hand by March at the latest.

I note that you had some thought that we could get a color plate of NO FEATHER PILLOW from Edward Root, but I believe that he has given his paintings away--am I right, and in any case would be a little abashed to ask. Can you help here? And I find that I do not have his address.

Finally, I am most anxious that Donald Winston gets his evaluation for the Lehmbruch at the earliest. He is just back and was thinking that he would give it in December, but I want to get it before the Regents in the December meeting, and we must move at once. He said he was writing you for the evaluation but if you could send me word as to what the evaluation was, I could then do what was necessary.

In all haste,



Frederick S. Wight
Director of the Art Galleries

FSW:ys

P.S. Is there a Roland Murdock, or is that the collection and do I write to your expressive female friend? And our list does not include a few (over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and should not be published 60 years after the date of sale.



Wednesday, November 13, 1957

BORIS MIRSKI GALLERY

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st. St.
New York, N.Y.

Dear Edith,

Today the Boston Truck picked up the following pictures:
Karl Zerbe

"Fifth Ave"
"Joek Joint"
"Apartments After Sundown"
"Tribunal #1"
"Closed Doors"
"The Bronx"

"Southern Comfort"
"Warehouse"
"Head and Jug"
"Oregon, New Building"
"Archaic Actor"

The one missing ("Bourbon St. #3") is at the Carnegie Inst.
and as soon as it arrives, I will send it to you. As soon as I
can get Cybil to take over, I would like to have a peaceful talk
with you at N.Y.C..

Meanwhile.....

As always,

166 NEWBURY ST. • BOSTON • CI 7-9264 • WORKS OF ART • FINE FRAMING



F. E. COMPTON & COMPANY

PUBLISHERS OF COMPTON'S PICTURED ENCYCLOPEDIA

Compton Building • 1000 North Dearborn Street • CHICAGO 10 • Illinois

November 12, 1957

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We are compiling the material for our new COMPTON YEARBOOK
(EVENTS OF 1957) and should like to obtain permission to re-
produce the following in black and white:

RAPT AT RAPPAPORT'S,	}	by Stuart Davis
COLONIAL-CUBISM,		
or—		
MEMO		

If permission is granted, would you please send us an 8x10
black and white glossy photograph of one of the above paintings
- and bill us. Proper credit will also be given.

We will be most grateful for any help you can give us on this
at your earliest convenience as the layouts are now being pre-
pared for the Yearbook.

Sincerely yours,

Ethelyn Weeks
(Mrs. Leo E. Weeks)
Picture Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mrs. Joseph Gersten
Highland Terrace
Brockton, Massachusetts

Dear Isabel:

It has been a mighty long time since I have had the pleasure of seeing or hearing from you. What's cooking? How are you? Don't you get to New York at all? I should love to have a visit with you and if you don't mind the lack of privacy, I can put you up in the livingroom whenever you find it convenient to make New York.

I expect to be in Boston next Tuesday to attend the meeting at B.U. Are you a member of this Committee? I hope so for I shall then have the opportunity of spending a little time with you. Unfortunately, I have to dash right back for an opening at the Whitney Museum. Which reminds me —

The Pennsylvania Academy director and Franklin Watkins, who is serving as a juror with Mr. Fraser, were in several days ago and were very eager to exhibit your Julian Levi, BLACKOUT. Would you consider lending it for this occasion? The show will be held from January 24 through February 23 at the Academy and then goes on to Detroit at the Institute there from March 18 through April 13. Naturally, all the expenses of packing, transportation, and insurance will be taken care of by the Academy. Although you will receive an official letter, I was asked to write in advance to "butter you up."

Do let me hear from you.

Affectionately,

BGH:ph

Not to publishing information regarding sales transactions. Research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 6, 1951

Mr. Robert P. Windfahr
1107 Continental Life Building
Fort Worth, Texas

Dear Mr. Windfahr:

It was nice to hear from you.

Following your wishes in the matter, we had
the regular edition of the Shahn book for-
warded to you directly by the publisher.
The CITY OF DREAMFUL NIGHT was not reproduced
in the book as it is devoted entirely to his
graphic work, with one or two exceptions.

Sincerely yours,

BGM:pb



THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

THE DIRECTOR'S OFFICE

November 15, 1957

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Our visits to 7 private collections last Saturday turned out to be a most successful event. The great range and variety of the collections was frequently pointed out, and among the group perhaps the outstanding collection was considered to be that of Mr. and Mrs. Allan D. Emil.

I understand that you were helpful in obtaining this collection for us and that you also helped us to get the Elisofon collection, one of the most unusual groups of primitive sculpture I have seen. This, too, added great interest to the tour. I want to thank you again for helping us obtain these two collections. Without them, the whole event would have been much less successful. Thank you again for your constant help to the Federation.

Very sincerely yours,

Harris K. Prior
Director

HKP:lm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARSHALL & WINSTON, INC.

1054 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1808

Nov. 6, 1957

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Mrs Halpert:

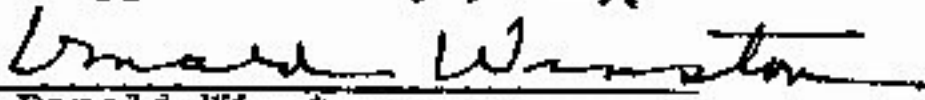
I find I am unable at this time to put over a Marin New Mexican watercolor for the Roswell Museum. My two compatriots have to digest the O'Kieffe first. So please take it off the "hold" list and many thanks for giving me an opportunity to try.

Again I wish to thank you for your patience on the O'Kieffe. I cannot tell you what a satisfaction it is to know that that is to be in The Roswell Museum collection.

You told me to let you know when I wished for an appraisal of the Lehmbruck. Fred Wight called me yesterday and would like to have it given before the December meeting of his Board of Regents, so that they can accept it in the year when it is given. So if you can get me this appraisal, I would much appreciate it. I will be glad to pay for same.

Can you tell me whether the name of the Lehmbruck sculpture is "The Bowing Female Torso." Dick Davis and I were looking over a book on his work and came to this conclusion. But we were by no means sure of this. I should like to know the authentic name when making the gift.

Ever appreciatively yours,,


Donald Winston

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES BERNEY

OPTOMETRIST
2173 EIGHTY-SIXTH STREET
BROOKLYN 14, N. Y.
ESPLANADE 2-8220

November 2, 1957

The Downtown Gallery
32 E. 51st St.
New York City, N. Y.

Dear Sirs:

In my travels through Europe, it has been my privilege to make the acquaintance of an accomplished artist, who does very dynamic and interesting work.

Attached herewith, is a partial list of the prizes and recognition in various competitions in Italy and other parts of Europe. If you are interested in his work, I have some Black and White photographs (which do not do his work justice) and some colored slides. I expect to receive two or three paintings from him in the near future.

May I present his work to you with a view of your handling his work as an American Representative?

Yours very truly,

Charles Berney, O.D.

CHARLES BERNEY, O.D.

CB/bg
Enc.

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NEW YORK
CHICAGO
BOSTON
PHILADELPHIA
SAN FRANCISCO
LOS ANGELES
SEATTLE
PORTLAND

BLYTH & Co. Inc.

14 WALL STREET
NEW YORK 5, N.Y.

CABLE ADDRESS
BLYTHCO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1957

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Gentlemen:

Assuming that the 30% discount on the accompanying bill was correct, I have refigured it in what I hope is the right way and am enclosing my check for \$16.22. If this is a mistake please let me know.

Very truly yours,

W. L. Moise
W. L. Moise

WLM:pr

November 8, 1957

Mr. Bernard Heineann, Jr.
Heineman and Company
1430 Broadway
New York 18, N. Y.

Dear Jack:

I am enclosing the carbon of the list of paintings with figures, as you requested, basing them on insurance valuations which, as you know, must exceed replacement figures. I am making this distinction as on several occasions the collector has assumed that the figures given were the current sales price.

It was nice seeing you and I hope you will drop in again very soon.

Sincerely yours,

RM:ph
Enclosure

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information is no published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

November 10, 1957

Dear Mrs. Halpert:

I have just received a letter from William Carlos Williams saying that you are giving a party in honor of Mr. Ben Shahn and myself. Now that is exceedingly charming of you; but then you have always done charming things. With what fond and sad memories do I recall the informal meetings and dinners we had at your ~~down~~ Downtown Art Gallery on 13th Street when the village was a delight to so many of us. Ford Madox Ford then came to you to ask whether you would let us meet at your Gallery once a month, and how kind you were to grant us that freedom of your Gallery. What is amazing is that many of us who called ourselves the Friends of William Carlos Williams are now together, or again and for the same kind of visionary and loving purposes. Alas, not all, but then a few were far older than we. Ford, whom Lawrence said had the dove-gray eyes of the Shulamite, is now among the celebrated shades. Stieglitz and Marsden Hartley were also a part of the group. Bill Williams, despite many misfortunes, is, thank heavens, still with us, and would be at the party were he not on his way to California. There was the young James Laughlin, just beginning his valorous pilgrimage as a publisher, who was one of the members, and who is still valorous and young, and the publisher of THE SORROWS OF PRIAPUS.

Several weeks ago, Paul Leek, the secretary of the Friends of William Carlos Williams, was at Puerto de Pollensa, on Mallorca, and hearing by chance that I was living at Terreno, drove down and we spent some genial hours talking about our golden age of letters.

Alas, I cannot come to the party, but I hope that all those who do attend will give the whole homage to Mr. Ben Shahn. His drawings are very original without affectation or coarse egotism. His women are as lissome as fawns and deer, and his animals are as perfect as the beloved ones of Solomon.

Should James Laughlin be there please give him my love and gratitude, for I regard him as a Hamlet among publishers. There is my other friend, Robert M. MacGregor, who I pray may be at the party, and who has a warm heart and has done so much for the book.

November 1, 1957

Mr. Kemble
Vogue Magazine
420 Lexington Avenue
New York, N. Y.

Dear Mr. Kemble:

Miss Sullivan was advised to make the change in our ad to read \$750 to \$100 rather than \$7.50 to \$50 which appeared on your proof.

This is also our confirmation for the insertion of this ad, with the change, in your December issue.

Sincerely yours

NDH:la

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HARVARD UNIVERSITY PRESS

79 GARDEN STREET • CAMBRIDGE 38 • MASSACHUSETTS

November 1, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Just a note to tell you that ^{today} yesterday we sent you, via truck, the two Shahn drawings you sent us in August. They are "Homeric Struggle" and "Mind and Shadow" and we insured them for the same amounts that covered them when they came to us.

ME:af

Sincerely yours,

Mark Carroll
Assistant to the Director

P.S. We are delighted to be able to participate in the party on the 15th
me

Office of the Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Nov. 4, 1957

Mr. Alexander Eliot, Art Editor in Chief
Time Magazine
Rockefeller Center
New York

Dear Mr. Eliot:

In reference to the credits of the John Marin paintings reproduced in your book "300 Years of American Painting".

On page 189, you have reproduced "Sea Piece • Boat Fantasy". This picture should be credited to the Collection of Mrs. William Weaver, Jr.

Blum Bell
Montgomery Co.
Pennsylvania

On page 190, you have reproduced "Sun, Isles and Sea" 1921. This picture should be credited to the Edward Joseph Gallagher III Memorial Collection. I will enclose Mr. Gallagher's address below.

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore, 16,
Maryland

On page 191 you have reproduced "Seascape Fantasy, Maine" 1944. This credit is correct.

We are very sorry this happened.

But we do like your book •

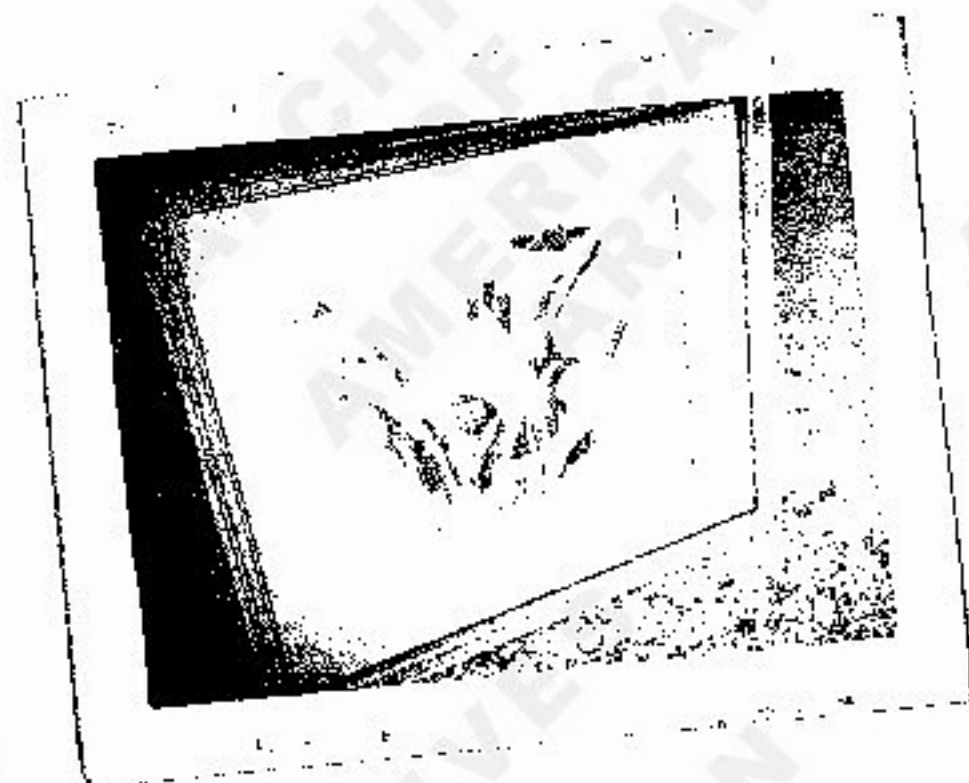
Many thanks •

Sincerely yours

John Marin, Jr.

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Raoul Hague - Indiana Limestone - (on terrace)
 Kenneth Armitage - The Seasons (bronze) - 1955 (on terrace)
 Marino Marini - The Juggler (bronze) - 1953 (on table)
 Camille Pissarro - Peasant in Blue Smock (pastel) - 1881
 Edgar Degas - Woman Stepping into Tub (pastel) - 1887
 Auguste Rodin - Dancer (bronze) - (on mantel)
 Graeco-Indian Sculpture - 18th C. (on mantel)
 Cambodian Figure of Buddha - 11th C. (on mantel)
 Henry Moore - Mother, Child and Apple (bronze) - 1957 (on floor)
 Edouard Vuillard - Interior - 1901
 Chinese Horse and Rider (stone) - Northern Wei Period - 5th C.
 (on table)
 Yves Tanguy - Surrealist Composition (watercolor) - (on table)
 Reg Butler - Two Figures (bronze) - 1954 (on table)

Minton china coffee service and tray - 18th C. (on coffee table).

DINING ROOM

Raoul Dufy - Deauville Racetrack (watercolor) - 1923
 Claude Monet - Poplar Trees - 1891
 Pablo Picasso - Guitar on the Wall - 1927
 Lynn Chadwick - Composition - 1953 (on window sill)
 Kenneth Armitage - Family Walking - 1952 (on window sill)
 Paul Cezanne - Landscape (watercolor)

LIBRARY

Grecian Mask (terracotta) - 600 B.C.
 Lyonel Feininger - Paris Facades VI (watercolor) - 1953

Sculpture on Bookcase Cabinet

Back Row

2 Archaic Greek Sculptures of the Mycenaean Period - 800 to 1000 B.C.
 Japanese Buddha (painted wood) - 11th C.
 3 Archaic Greek Sculptures of the Mycenaean Period - 800 to 1000 B.C.
 Goddess Neith in Walking Attitude (ancient Egyptian bronze) - 600 B.C.
 Chinese Statuette (terracotta) - 5th or 6th C.
 Grecian Urn - 600 B.C.
 Tanagra Figurine - end of 4th Century B.C.
 Lycithos Vase from Attica - 6th Century B.C.
 Greek Goddess of Archaic Period
 Ancient Egyptian Figure in Walking Attitude (bronze) - 600 B.C.
 Chinese Statuette (terracotta) - 5th or 6th C.
 Luristan (Persian) Terminal (bronze) - 1000 B.C.
 3 Archaic Greek Sculptures of Geometric Period - 500 B.C.
 Corinthian Ariballos Vase (terracotta) - 6th Century B.C.
 2 Archaic Greek Sculptures of Geometric Period - 500 B.C.

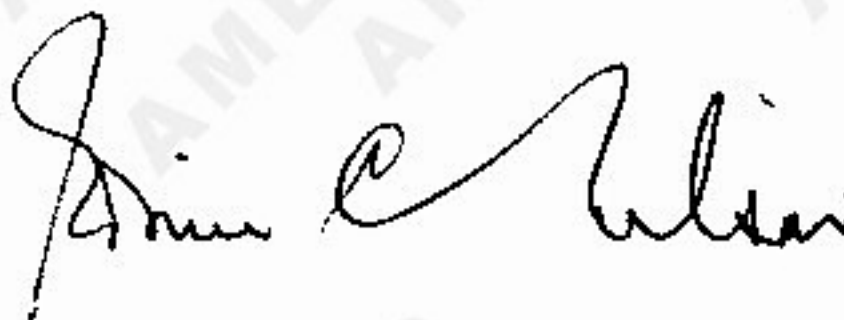
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

November 3, 1957

Memorandum to the Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Enclosed please find cheque for \$250.00
leaving balance of \$200.00 on attached account.
Cheque for balance will be forwarded within a
few weeks.



Mrs. Edith Halpern
The Downtown Gallery
32 E 51st Street
New York City, N.Y.

Dear Mrs. Halpern -

I have learned from
John Coolidge of the Fogg
Museum, Harvard College, that
you are the person who could
give information about Ben
Shahn's work.

Last Spring at the Fogg
Museum's exhibit of B. Shahn's
graphic work there was a lithograph
called, "The Blind Botanist".
My husband and I were
quite moved by this picture

November 6, 1937

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21 Street N. W.
Washington, D. C.

Dear Mr. Phillips:

The John Marin paintings, TUNK MOUNTAIN and
MAINE ISLANDS, have been returned to you
and I am writing to express my profound thanks
for your generous cooperation in letting us
include these in our exhibition.

Sincerely yours,

ECH:pb

For to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE ZURIER COMPANY
OF LOS ANGELES

4840 W. JEFFERSON BOULEVARD
LOS ANGELES 16, CALIFORNIA
TELEPHONE REPUBLIC 2-8144

LOS ANGELES
PHOENIX

MANUFACTURERS' REPRESENTATIVES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith -

Enclosing a check for \$200.00 to apply on my account.

Am also taking a certain liberty and giving Paul Kantor a check in the amount of \$330.00 which is 15% of the \$2,200.00 purchase price of the Dove. Paul is in need of some cash, and I told him that I thought it would be okay with you to take his percentage off now instead of waiting until the amount is paid in full.

As to this amount, I was most surprised when Paul told me that you wrote to him saying that his commission would be 10%. I distinctly remember your telling me that you hold 15% for him. I'm sure you'll remember this.

Am also enclosing some reading matter on a most worthwhile institution --- the "City of Hope". The "City of Hope" is a medical research center that has won national and international acclaim. They have made and are making tremendous strides towards combating and curing the catastrophic diseases. It is a hospital with a heart, and I know that your heart will be in the right place when you sign the enclosed pledge card and return a handsome contribution.

Please give the "City of Hope" some serious thought and serious consideration.

With kindest regards,

Max

All is well - simply taking
time - I look forward to my
health

I sincerely
believe

Nov 13, '17

November 16, 1957

Mr. Allen Kander
Allen Kander and Company
1626 Eye Street, N.W.
Washington 6, D. C.

Dear Mr. Kander:

The previous owner of the Sloan painting called me this morning to check on the payment based on the previous information I had transmitted upon receipt of your letter dated October 22nd.

Please do not consider this a "due" but I should like to get the specific date of your first payment so that I can anticipate it, if necessary, by advancing the check for a like amount.

I am so sorry you have had all this trouble and understand fully what complications developed. I hope that everything is straightened out and that you will communicate with me very shortly.

My best regards to Mrs. Kander.

Sincerely yours,

RMH:ph

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

14 November, 1957

Mr. W. H. Middleton,
206, South Kellner Road,
Columbus 9, Ohio

Dear Sirs,

Earlier today I wrote a letter to your gallery requesting the purchase of Miss O'Keeffe's drawing that appeared in this month's issue of Holiday magazine. Now, I should also like to find out if the terra cotta by Mr. Zorach is available. I should like to purchase either one of the items, or both if will can see your way to setting up a payment plan for me.

I only wish that I had the "ready" cash to pay for both items. But, unfortunately I don't. I began collecting paintings that I liked about nine years ago, and can't seem to ever "get over it". I am twenty-six years old. As I said in my earlier letter, I have purchased from Portraits, Inc. on their installment buying plan.

Hoping that you can help me, I am,

Sincerely yours,

Howard Middleton
Howard Middleton

got much from his Italian trip -

Another year is starting for

us - and I wonder, as always, what

we will produce.

The fellows who

know how to send you

their best - to which I add

mine.

Sincerely,

James [Signature]

[Faint text]

[Faint text]

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.

November 12, 1957

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As you already know, the Smithsonian Institution has received an official invitation from the Commissioner General and the U. S. Fine Arts Advisory Committee to participate in the International Exhibition to be held in Brussels next year. Specifically, we have been asked to organize an exhibition of American Primitive Art for the United States Pavilion.

This major art exhibition, one of only three now in preparation, will consist of approximately fifty to sixty outstanding paintings and sculptures by American artists from the 17th to the early 20th century. Many leading museums, private collectors and dealers have already promised us loans, the National Gallery of Art, the Rockefeller Museum in Williamsburg, the Museum of the City of New York, and the Boston Museum of Fine Arts, among them.

As you may remember, the Smithsonian assembled a large and comprehensive exhibition of "American Primitive Paintings" for the United States Information Agency three years ago. First shown at the Annual Festival in Lucerne, Switzerland, this loan collection was very successful as a gesture of good will. Ever since, requests for similar traveling exhibitions have been received from abroad and we hope that the Brussels Fair will afford an opportunity to tens of thousands of visitors from all parts of Europe to understand the United States better through this expression of the American way of life.

The success of this exhibition will depend, as always, on the cooperation of our friends, and I wonder if we may count on your generosity once again? We should be most grateful if you would agree to the loan of the following painting:

Anonymous artist "New York Still Life"

The Smithsonian Institution will be responsible for all costs connected with this loan, including wall-to-wall, all-risk insurance, careful professional packing by the Manhattan Storage Company and shipment to Brussels and back to your address in the safest possible manner.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PONTA E PANORARIO)

ROME

6 Nov 57

Dear Mrs. Halpert

I am enclosing a letter
mailed to you on July 15, from
Mr. Millman, and returned to the
Academy today - marked as you see
it - Perhaps you would care to
take this up with your local
post office.

We did enjoy - and that means
everyone of the Academy - having
the Millmans here - I hope to

VIRGINIA POLYTECHNIC INSTITUTE

Library

BLACKSBURG, VIRGINIA

Miles C. Horton, Jr.,
110 Allendale Court,
Blacksburg, Va.
Nov. 6, 1957.

pol x

Dear Sirs:

Please send me any catalogue or other literature available on the Abraham Rattner Show which opened in your gallery on Tuesday, Nov. 5th. I shall be most happy to send you by return mail a check to cover the costs. I will be most grateful to you if you will place my name on your mailing list.

With all good wishes, I am,

Respectfully yours,
Miles C. Horton, Jr.

11/1957

Mrs. John Alfred Cook

No
Dear Mrs. Halpert -
We are indeed sorry
a previous engagement
prevents us from attending
the reception on Monday. We
shall look forward to
seeing you soon, however.

November 1, 1957

Lending Library
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Gentlemen:

In checking our records we find that you sold to Mr. John Reccio a gouache by Max Weber entitled "Woman and Vase". The price was \$250 less a rental fee which you collected amounting to \$22. At your request a bill was sent to Mr. Reccio in February of this year and subsequently monthly statements were forwarded to him. However, no payment has been received to date.

Will you be good enough to follow up this account and advise us accordingly.

Sincerely yours

WHL:z

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. I. M. Schwarzkopf

November 11, 1957

I certainly would refuse to pay any of the charges this month as at no time has any final improvement been made and I certainly would demand that we make a change in the company and choose one which has a regular service for checking as does our neighbor, the building union to redress complaints of hours including Sundays and holidays.

Mr. I. M. Schwarzkopf
130 East 42 Street
New York, N. Y.

Dear Mr. Schwarzkopf:

Your secretary telephoned me this morning to report that Mr. Foley had phoned regarding the heat. Miss Miller and the other tenants did their complaining to Lawrence. When I arrived from the country at 10 o'clock on Sunday night, I was very pleased to find that there was heat emanating from the radiator on the first floor, but when I arrived in my apartment the temperature was approximately 50. The only radiator that had a faint suggestion of heat was in the kitchen. The thermostat was set at 80. Also, there was no hot water. There was nothing I could do about it at the time and just assumed that when you changed the timing on the thermostat you started the heat at 6 in the morning and might have put the closing time up to 10 P. M.

This morning I woke up in a freezing cold apartment at about 8 o'clock and found that the radiators were ice cold. When Bill came in at 9 I checked and found that we had sufficient oil and that the furnace was going. At 10 o'clock this morning a faint whisper of heat started coming up, and at this hour (11 o'clock) it is still undesirable in the gallery and in the apartments.

I telephoned Mr. Newberry at Central who told me he was merely a salesman and connected me with the service department where I was given the same old story that as soon as they could contact a man they would send him up. Meanwhile, the heat has gone on faintly and by the time he gets here the house will be warmed up, thus, we will go through the same routine of some vague explanation and no check up. This situation has become absolutely intolerable as I am afraid to leave the house and have to use all my energy in worrying about the heating situation which is not in my province. Central has proved itself absolutely worthless as at no time has any effort be made to ascertain the cause of these difficulties. Even the location of the thermostat can no longer be the cause, since for once it registers 62 and the thermostat is at 80.

Since we installed an entirely new system and an entirely new thermo-stat, there must some imperfection which can be corrected instead of this poor business which costs on each occasion service charges twice.

EGH12

[encl. R. Harrison 11-6-57]

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Higginbotham
501 W 7th St

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

November 14, 1957

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

It is nice to know that you are free on next Thursday evening, the 21st. I don't see why it would not be the most practical solution, since this is your cooks regular day off, for you to meet me in the Ladies Section of the Harvard Club around 6:30 for cocktails and dinner. Then, if you are able to arrange it, we could return to your establishment and continue our talk with Mr. and Mrs. Lowenthal, if they are available. Or for that matter, we could ask the Lowenthals to join us at the Harvard Club a little later, say 7:00 - 7:30, and we could all have dinner together there. I would, however, like to have a chance to have a preliminary talk with you before the Lowenthals are brought into the discussion.

I admit the food at the Harvard Club would not be nearly as elegant as the repast you would have prepared at home, but I hope that you will be willing to put up with it at least on this one occasion. I shall arrive in New York late on Tuesday next, in case a change of plans is necessary.

Thank you for the biographical notes on Rattner. We have made arrangements to borrow Wilson's very nice gouache. We also checked with Duncan Phillips and I believe that his pictures are earlier than the period we are covering.

I don't think that we need a substitute for Studio Interior
Night Composition.

Sincerely yours,

Bill

Director

HNW/arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

13 November 1957

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The Stuart Davis show will close at the Whitney Museum Of American Art on November 17. All works will be returned within two to three weeks after the closing. Our insurance will be in effect until your paintings:

CAFE PLACE DES VOSGES
NEW YORK MURAL
DRAWING FOR ALLEE (three panels)
DETAIL STUDY #1 FOR ALLEE
STUDY FOR A DRAWING #3
PACKAGE DEAL
SUPER-TABLE

OK
are in your hands.

Please sign the enclosed on receipt of your paintings and return to the Walker Art Center at your earliest convenience.

Sincerely yours,

Dorothy Borge

Dorothy Borge
Registrar

Enc.

November 9, 1957

Mr. Willard Cummings
384 Chesham Street
London S.W. 1, England

Dear Bill:

I was delighted to receive your letter and to learn that the Cummings family has not only made an adjustment to its new environment but is really enjoying the experience.

Of course remaining in one locale for so extended a period is the only way to travel as I see it. Since our modern transportation methods have come into popular use, the hopping about that people do has really altered the whole philosophy of traveling and I am often very amused when somebody flies back after a ten-day "rundfahrt" and holds forth at great length about their educational experiences and the thousands of works of art, shops, and perfume brands with which they have become intimately acquainted.

By this time no doubt you will have heard about the Lury sale and the prices the pictures fetched - \$200,000 for a Renoir and \$150,000 for a Gauguin, as well as \$92,000 for a Manet 83" x 26". In any event, what else can you have as much fun as in the art world and where else can you "meet such interesting people"?

Talking about interesting people, I certainly miss Millie and you and wish you would be coming back to the good old USA which is now boasting its art prices also.

If you would like to meet Jacob Epstein I shall be very glad to write him a note. I did not do so as I took it for granted he would be among your first London contacts. The only other person I know is Sir John Rothenstein of the Tate Gallery. He is a doll and again if you have not met him to date, I shall send him a note as soon as I hear from you.

My love to Millie, you, and the offspring.

Sincerely yours,

EGH:ph

November 9, 1967

Mr. Hermann Warner Williams, Jr.
Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

It will be a great pleasure to see you the latter part of this month and I look forward to seeing you on Thursday, November 21st. If you would like, I could arrange to have Mr. and Mrs. Milton Lowenthal join us that evening and I shall try to change my cook's night off so that we can all dine right on the premises.

I am enclosing biographical notes we have been able to assemble. This record may be of help to you in connection with your catalogue. A publicity release of the current show is also enclosed.

Incidentally, one of the paintings you selected has been sold. The title is STUDIO INTERIOR - NIGHT COMPOSITION. Do you wish to have a substitute?

By the way, Edwin C. Wilson, of 3222 P Street, N.W., Washington 7, has just purchased a very handsome gouache which I thought you would like to borrow from him as a good-will gesture for a home-town collector. Also, have you checked with Duncan Phillips about the Rattners he owns, as it would be very nice to include them in your show and eliminate something from our list.

Sincerely yours,

EGH:ph
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

November 14, 1957

Mrs. Edith Gregor Halpert
Downtown Gallery
East 51 st Street
New York, N.Y.

Dear Mrs. Halpert:

Mitch has told me of his conversation with you about the Sarasota Art Association and about the overall picture of painting in the southeast. Your very generous offer of assistance in organizing a really good show here next spring is a shot in the arm and will do more to help the artistic climate of Sarasota and Florida generally than any other thing I can imagine.

I am writing now to ascertain more definitely what you have in mind. Mitch said that if you found enough top-quality work, you might be interested in an exhibition at your gallery during the summer or next autumn. Several possibilities have occurred to me and I mention them to learn if they are the sort you envision. Might we offer the incentive of a New York show to try to bring forth the best efforts of the professional artists in this area? In the past the Association has awarded cash prizes for some of their exhibitions, but a N.Y. show would be far more desirable. The prestige of your name and gallery would, of course, stimulate every competent painter in the whole southeast.

I will do nothing about my thoughts until I hear from you. However, as soon as you can let me know your ideas, I will contact Syd Solomon here, Karl Zerba in Tallahassee, William Pachner in Clearwater, Lamar Dodd in Georgia, and whoever you might suggest in Alabama and the Carolinas.

Mitch mentioned that you hoped to come to Florida before Christmas, and I hope you can spend a few days here. I would be delighted to meet you in Tampa (better plane service than Sarasota) or here, and to arrange for your accommodations and a car to be at your disposal. It would be wonderful to talk with you personally about all of this, and if you cannot get down here perhaps we might arrange to get together in N.Y. I expect to get up there sometime within the next month or two.

Needless to say I'm terribly excited and enthusiastic about the possibilities of this project. The Art Association has apparently been in the hands of ladies-aid type management for the past two years and is badly in need of professional help and advice. Every serious artist in this area (of which I think there is an ever-increasing number) will be very grateful for your assistance, for I know they long for an opportunity to improve the quality of the exhibitions here.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

American Folk Art Gallery

-2

Let me now trouble you further. At your suggestion, I contacted Mr. Simon of the Walker Art Center for the name of a good restorer. To my distress Mr. Simon urged that we use Ingrid Marta Held who, he said, could be reached through a Mrs. Pym of the New York Historical Society. Thus it would seem that our stern old lady on wood that we know needs work, and "Twins in Green" which probably should be cleaned and restretched, will have to be sent back to New York. This is what we wondered: First, don't you agree the "Twins" should be refurbished? Second, would you arrange for the work on the "Twins" and on our old lady? Probably you could save us money by doing so and thus justify our paying you at least a token fee for your services.

Depending on your decision on the foregoing presumptuous requests, we'll have either the landscape or all three paintings sent off to you within a day or two of your reply.

Sincerely,

Douglas F. Thurny

DT/CMcA

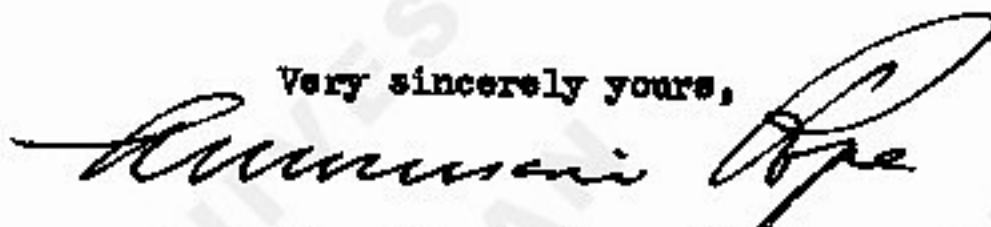
Mrs. Edith Halpert, Director
New York, New York

November 12, 1957

We trust that we do not impose on you too much if we ask you for a ten-month loan necessitated by the duration of the Brussels Exhibition itself--April 17th to October 19th, 1958. In addition, we should allow sufficient time for the assembling and packing in New York, and the shipment by the U. S. Dispatch Agent, as well as the return trip and the repacking and final dispersal of all loans.

Your favorable consideration of this request will mean much to the American participation at Brussels, and we thank you in advance for your help.

Very sincerely yours,



Mrs. John A. Pope, Chief
Traveling Exhibition Service

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HILL TOWN .96 m x 1.60 m,
TOMB FIGURE .60 x .35 m. (about)
LANDSCAPE #1 .40 x .30 m. "
LANDSCAPE #2 .40 x 30 m. "

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

32 W
M 22
3 28
15

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Emanuel Romano - 163 E 74, N.Y.C.
Theresa Sciaky - 268 Prospect St, East Orange

AUXILIARY GROUP
THE NEW YORK PSYCHOANALYTIC INSTITUTE
247 EAST EIGHTY-SECOND STREET
NEW YORK 28, N. Y.

November 12, 1957.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

The Auxiliary of the N. Y. Psychoanalytic Institute is planning an Exhibition and Sale of contemporary art for the benefit of the Treatment Center of the Institute. This show is planned to run from January 15th - 19th, 1958 at the Greenwich Gallery.

The Treatment Center provides psychoanalytic treatment at clinic fees to adults and children. In addition to this community service, the center offers facilities for research and post-graduate studies.

Our sale will feature paintings, prints, and sculpture only of the highest professional calibre, and we would like to include some of the artists you represent. A member of our committee will get in touch with you shortly to make an appointment to discuss with you what arrangements can be made.

Sincerely,

Elizabeth Rosen

Chairman,
Art Committee

and have thought of it a great deal since then. First of all I would like to know if this is available and also what the price might be.

I would greatly appreciate any help you may give us.

Sincerely -

Susan Pope Hays
(Mrs. Richard M. Hays)
41 Country Club Lane
Belmont, Mass.

November 7, 1957

Country

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Olney 11-12-57]

Front Row

4 Grecian Vessels - 500 to 800 B.C.

Sculpture on Writing Table

Henry Moore - Family (bronze) - 1945

Henry Moore - Composition of Brass and String

Sculpture on Window Sill

Roca Rey - Swan (bronze) - 1956

Gaston Lachaise - Head (bronze) - 1923

Barbara Hepworth - Composition of Bronze and Wire - 1956

Over Window

Lee Gatch - Boating Scene - 1948

Sculpture on Black Lacquer Table

Back Row

Japanese Haniwa (terracotta) - 600 B.C.

Ancient Egyptian Figure of a Taskmaster (wood) - Middle Kingdom
Period - 2000 B.C.

Aristide Maillol - Woman Seated (terracotta) - 1900

Ancient Egyptian Figure of a Boy in Walking Attitude (wood) -
New Kingdom - 1200 B.C.

Kenneth Armitage - Mother and Child - 1954

Middle Row

Ancient Egyptian Figure of King in Walking Attitude (bronze) - 600 B.C.

Grecian Horse (clay) - 6th Century B.C.

Egyptian Statuette (bronze) - 5th to 4th Century B.C.

Head of Buddha - Graeco-Buddhist from India - 400 A.D.

Front Row

Henry Moore - Maquette of Reclining Figure (clay)

Sculpture on Coffee Table

Henry Moore - Woman on Steps (bronze) - 1956

Henry Moore - Three Figures (bronze) - 1952

On Wall over Couch - from top to bottom

Fernand Leger - Still Life (watercolor) - 1925

Charles Sheeler - Industrial Plant (watercolor) - 1956

Amedeo Modigliani - Girl (drawing) - c. 1918

Yves Tanguy - Surrealist Composition (gouache) - 1943

Henry Moore - Shapes (ink and watercolor) - 1956

Arshile Gorky - Composition #1 - 1942-43

Hans Hartung - On the Water - 1948

Wassily Kandinsky - Abstract Composition (watercolor) - 1924

Georgia O'Keeffe - Winter Landscape - 1951

Charles Sheeler - Landscape, Farm (gouache) - 1950

HALL

Fernand Leger - The Sisters - 1950

Andre Dunoyer de Segonzac - Landscape (watercolor)

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 1, 1957

Mr. Leo Guthman
2629 South Dearborn
Chicago 16, Illinois

Dear Leo:

Is my face red?

Of course I had planned to reframe the Graves picture, and if you will return it to us I shall do so promptly. You really should have held up the check.

Admiral Paul Joseph called on me several days ago and I was truly charmed by him. I explained our current situation regarding any possibility of additions to our list and made as many suggestions as I could in an effort to help him.

And so, my regards.

Affectionately

not to publishing information regarding sales transactions; searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Detering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it can be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November
8th
1957

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

We have been reading about you -- glowing accounts nationally and even locally of doings at the Downtown Gallery, particularly in connection with your most successful Mitchell Siporin exhibit -- but unfortunately we have not heard from you and we are most concerned about the conspicuous absence of any information for the catalogue for our show on February 3rd, 1958.

With the rush of the Christmas season approaching, and I'm sure you well know what this entails, unless we receive in the very near future the material we need, I'm afraid we will be pressed for time to create the interesting and unusual catalogue merited by such a fine exhibit.

Can you please send us a complete list of the artist's names, the biographical notes, and the list of the paintings to be included in the exhibit? We do understand your problems with the artists, but we have problems too and to have the catalogue material in the very near future will solve our biggest one at this particular time.

Cordially yours,

Jeanne Shively
Jeanne Shively
Detering Galleries

J2S:rc

JULES D. PROWN
~~148 HANCOCK STREET~~ c/o Perkins, Hay St.,
CAMBRIDGE, MASSACHUSETTS Newbury, Mass.

15 November 1957

Mrs. Edith C. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Just a note to extend my thanks to you and to your staff for your helpful cooperation with the small Shahn show held at the Fogg last June. I had hoped to write to you much sooner than this, but was delayed by an extremely busy summer. At any rate the show seems to have been very successful and very much enjoyed. Certainly this could not have been at all possible without your aid. Thanks again.

Sincerely yours,

Jules D. Prown
Jules D. Prown

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Get this done
sent 11/11/57*

Neiman-Marcus

DALLAS 1, TEXAS

November 8, 1957

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

DEAR MISS HALPERT:

Could we please have a short biographical sketch on Alfred Blaustein, Marian Greenstone, and Walter Meigs, whose paintings, respectively, "City Carnival", "Rome Composition #7", and "Fabric of Nite" are to be in our Young Collections Holiday Show. I believe we have sufficient biographical data on your other artists to be represented in this show.

We would very much like to be able to provide, as soon as possible, this information to our members who will be working as salesmen during our show.

Most sincerely,

Lawrence Marcus

Lawrence Marcus
Committee Chairman
Young Collections

wh

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.


Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We were very happy to learn early this fall the Mr. Donald Winston and two others were able to purchase O'Keeffe's "Ram's Skull with Brown Leaves" for the Collection of the Museum. We are most proud to have the painting represented in the Museum's growing collection of Southwestern Art.

This coming January (1958) we are sponsoring an exhibit of the early paintings of Marsden Hartley (pre-1922) from the Hudson Walker Collection. If at all possible we would like to obtain two or three paintings of Hartley's New Mexico period which might be purchased for the Museum's Collection. Having gone over a number of Hartley's of this period we feel that the best works were in pastel. Do you have in your gallery, or could you obtain several pastels of Hartley dealing with New Mexico subject matter? If such is available would it be possible to obtain them for a month loan to the Museum with the hope that we would be able to purchase at least one of them for the collection. Transportation, insurance, etc. will of course be paid for by the Museum.

Sincerely,


Dr. David Gebhard
Director

dg/dd

Thursday,
November 14th, 57.

director
David Gebhard

ROSWELL MUSEUM

roswell, new mexico

November 9, 1957

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

Thank you for correcting me. I know how irritated I am when someone spells my name Edythe. I shall never err again - not along the same lines, in any event.

While it was not flattery, it did get me somewhere, as you did agree to lend the painting to the Whitney.

I too enjoyed our visit and hope that they will be more frequent in the future.

Sincerely yours,

KGH:pb

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
om both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
as dealer is living, it can be assumed that the information
ay be published 60 years after the date of sale.

prior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Please thank Mrs. Hustig for her marvelous taste
and design, and also Mrs. Ohannasian of New Directions,
should they be there.

I am lucky that Mr. Shahn has done the drawings,
for now I can admire his art without looking at my
horse. I am so afraid of the mistakes I may have commit-
ted that I don't dare read it. But then, if one is
fortunate, a book is a wonderful error.

I deeply regret that neither Williams nor Sir
Herbert Read, both of whom are ardent admirers of Ben
Shahn. Bill and Sir Herbert urged Mr. Shahn to do
the drawings for the book. Sir Herbert is now lecturing
at the University of Illinois at Urbana, but should
he be in New York, I shall ask him to make certain that
he comes to see you. I know he will enjoy meeting you,
and sharing that privilege with me.

My deep thanks to you, Ben Shahn, James
Laughlin, Bob Mac Gregor, Bill Williams, and Sir
Herbert; it is wonderful that the heart is large enough
for gratitude, and an astonishing pity that it is so
little used for such health. I believe that if people
thanked others more, there would be less heart disease.
Well, maybe people learn, I am trying very hard myself.

Edward Daelberg

Edward Daelberg
111, Calle de la Salud,
(Terrero) Palma de Mallorca,
ESPANA.

LIVING ROOM

Pablo Picasso - Head of Harlequin (bronze)
 Auguste Renoir - Roses dans un Vase de Chine - 1876
 Edouard Vuillard - Self-Portrait - 1903 (on piano)
 Edouard Vuillard - La Soiree Musicale - 1898
 Pierre Bonnard - Corbeille de Fruits - 1925
 Henri Matisse - Odalisque - 1923
 Odilon Redon - Flowers - circa 1900
 Edouard Vuillard - Women at the Table (on chest)
 Edouard Vuillard - Les Anemones - 1907
 Eugene Boudin - Sur la Plage - 1885 (on table)
 Henri Matisse - Young Woman at Piano - 1925
 Auguste Renoir - Poirs et Pommes - 1886

The two low, long Kang Hsi tables are of the 17th Century with original black lacquer work, the two Chinese work tables have original ivory fittings made in China about 1830 for the European trade, and the pair of black lacquered chairs were made of papier-mache in the early 19th Century.

DINING ROOM

Amedeo Modigliani - Anna - 1916
 Chaim Soutine - Red Gladioli - 1919
 Georges Rouault - La Cour - 1909
 Paul Cezanne - Portrait of Marie Cezanne (sister of the artist)
 1865-67

The furniture is 18th Century English and the porcelain is 18th Century Spode.

UPSTAIRSHALL

Milton Avery - Still Life
 Camille Bombois - Still Life (on chest)
 Joan Miro - Plage de Cambrils - 1917

TELEVISION ROOM

All the paintings in this room are "Trompe l'Oeil" (fool the eye).

J. F. Francis - Basket of Cherries - 1866
 J. F. Peto - Copper Pot and Pewter Pitcher - 1890 (over door)
 A. J. H. Way - Grapes - 1878
 Ben Austrian - The Paper Rack

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mr. Sidney Gerber
7938 Overlake Drive
Bellevue, Washington

Dear Mr. Gerber:

As usual, I start my letter to you with "I'm sorry." Actually, we were not trying to rush you, but it is most important for us to know whether a painting reaches its destination as our transportation insurance expires at a certain point. Otherwise we would not have bothered you.

Confirming your terms, I am enclosing our invoice dated December, with the payment arrangement listed as you indicated.

Do you maintain a file of photographs, and if so, would you like to have us send you a print of each painting?

I hope you continue enjoying your new acquisitions.

Sincerely yours,

EGH:pb
Enclosure

Fairleigh Dickinson University
Rutherford, New Jersey

PETER SAMMARTINO
PRESIDENT

Campuses at
RUTHERFORD, N. J.
TEANECK, N. J.
MADISON, N. J.

November 12, 1957

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

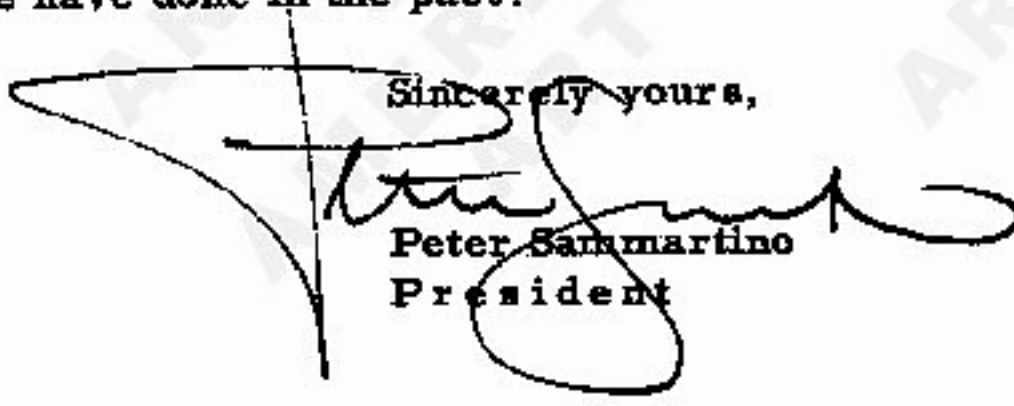
As you probably know, Fairleigh Dickinson University has an art exhibit which is open not only to the students, but to the general public throughout the academic year. This exhibit is changed every two to four weeks, depending upon the availability of paintings. All works of art are covered by our over-all fine arts coverage. We call for paintings and return them.

We have had exhibits from outstanding museums of the country and of outstanding artists of not only our country, but other countries as well. We should, therefore, like to borrow an exhibit from you, either of various artists or of some particular artist. The usual exhibit consists of about fifteen paintings.

We send out announcements to about forty New Jersey newspapers and, if furnished with photographs, we try to place these in some of the dailies.

Would it be possible to arrange for an exhibit from your gallery as we have done in the past?

Sincerely yours,


Peter Sammartino
President

PS:bs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

November 18, 1957

Dr. Reginald Poland
Director of the Museum
Atlanta Art Association
1288 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Dr. Poland:

Indeed we shall be glad to ship for your Committee's consideration ABANDONED TREASURES by Kuniyoshi. Berkeley will pick it up today for packing and we shall ask him to expedite delivery. The bill for this service will be sent directly to the Association - a customary procedure.

You may recall we quoted you a special Museum price on each of the paintings and the figure of \$5000 will be net to the Association. There are only six Kuniyoshi paintings in all still available, including those belonging to the Estate and others on consignment, and we have been holding on to these tenaciously as it is impossible to repurchase American pictures except under circumstances involving a distress case among the collectors.

For your information, ABANDONED TREASURES was exhibited:

Downtown Gallery - February 1946
University of Iowa - May 1946
Pennsylvania Academy - January 1947
Whitney Museum, Kuniyoshi Retrospective -
March 1948
Butler Art Institute - June 1953
Downtown Gallery, Summer Show - May 1954
University of Iowa - May 1955

It was reproduced:

University of Iowa Catalogue - June 1946
Skowhegan School Catalogue - April 1947
Whitney Museum Catalogue, Kuniyoshi Retrospective - March 1948
LOOK Magazine - November 2, 1954

Incidentally, this is one of thirteen Kuniyoshis formerly owned by Harold Goldsmith who was obliged to sell his entire collection including the Kuniyoshis several years ago and we were fortunate in obtaining the entire group.

I hope that you can retain this painting for your collection.

With best regards,

Sincerely yours,

EG:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

HAL S. DUMAS.....Chair., Board of Trustees
WALTER C. HILL.....Chair., Executive Committee
MRS. GRANGER HANSELL.....President
REGINALD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

November 12, 1957

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Will you let us know if we may have the Kuniyoshi "Abandoned Treasures"—1946? We would like to have this come to us as soon as possible. In talking again with the Committee, I find that they are most interested in the possibility of purchasing this painting. We will be happy to return it at our expense, if we should fail to make the purchase. Thanks a million.

With best regards,

Sincerely yours,

Reginald Poland
Director of the Museums

HP:mb

as per request if you want down will return it at our expense, if we should fail to buy. Our committee like to especially.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1937

Mr. Max Harrison
3012 Broadway
San Antonio, Texas

Dear Mr. Harrison:

Thank you for sending me the photograph.

At the moment I have no specific suggestion but if you are not in a great hurry I shall communicate with one or two individuals who might be of assistance in placing the painting.

However, before I can do very much in connection with this matter, it would be necessary for me to obtain from you some idea of the price you have in mind as it is not customary to make offers.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Miss Jeanne Shively
Detering Galleries
1403 McGowen
Houston 4, Texas

Dear Miss Shively:

I am so sorry that you are disturbed about the timing in connection with the data you requested. From where we are sitting, February seems so far away — three months to be exact — that it did not occur to us your catalogue would be prepared that far in advance. Nevertheless, we are now sending you biographical data on the artists, with references to catalogues which you may no doubt obtain in the Museum library. It would be advisable to have them on display during the exhibition. Somehow the public is always greatly impressed with the fact that an artist has had a retrospective exhibition in a major museum and the majority of these artists have been so honored.

As I mentioned originally, it is impossible for us to give you specific titles or to select specific pictures by several of the artists involved. This refers especially to Stuart Davis, Shahn, and Sheeler, all of whom produce extraordinarily slowly and sell rapidly. To tie up the single picture we have by any one of these artists for three months would be unfair to them, but I can promise you an example by each, certainly within a month before the opening. Isn't that soon enough for the catalogue, if you have all the other data set up — the biographical notes — ? Meanwhile, if you like, I can select pictures by the others and set them aside, if you feel that it is imperative.

If all this seems uncooperative, you must bear with me, as I am not exaggerating when I say our stock is very limited and we have been actually withholding paintings from buyers so that we have examples available for important exhibitions. Please think about this and see whether I cannot convince you about postponing the printing of the catalogue. Announcements could be sent out as far ahead as you like, based on the list of artists and their careers. And so, may I hear from you?
EGH:pb Sincerely,

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

3562 Meier
Los Angeles, California
6 November 1957

Mrs. Edith Halbert
Downtown Galleries
32 East 51 Street
New York, New York

Dear Mrs. Halbert:

I have written to the Whitney Museum authorizing the exhibition as requested.

Thank you for your interest in finding the Lawrence for us. It is indeed the one we were looking for, and we will be indebted to you if you can arrange its sale to us or the sale of the other painting which was made to illustrate the story originally by Lawrence.

Thanks again for your trouble.

Very truly yours

Joseph Strick
Joseph Strick

JB hk

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

14 November, 1957

Mr. W. H. Middleton,
206, South Kellner Road,
Columbus 9, Ohio

Dear Sir,

drawing
I should like very much to
purchase Miss O'Keeffe's of Backyard, etc.,
that is in this month's issue of Holiday
magazine. Is it still for sale?

Here is my problem: I do not
have a great deal of money to spend at one time
on something of this order, but should like to
purchase the painting on a monthly payment
plan if you would allow me to do so. I have
done this sort of thing with Portraits, Inc.
a few years ago (four) in order to pay for a
portrait that I wanted. Would you please advise
me about your policy concerning this sort of thing.

Anxiously awaiting you reply, I am,

Sincerely yours,

Howard Middleton
Howard Middleton

KARL HACKERT
CHURCH INTERIORS

DECORATION AND FURNISHINGS: PAINTINGS, STAINED GLASS, LIGHTING, METAL, WOOD AND MARBLE WORK

Telephone: Superior 7-9505
215 WEST OHIO STREET
CHICAGO 10, ILLINOIS

November 13, 1957

Miss Margaret Cogswell, Associate
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear Miss Cogswell:

We shall be very happy to cooperate with you on the American Federation of Arts exhibition project. Mr. Abraham Rattner's stained glass panel *THE WINDOW CLEANER* is now in our studio and will be shipped wherever you might wish to have it sent.

The panel is at present mounted in a box measuring $31\frac{1}{2} \times 31\frac{1}{2} \times 7\frac{1}{2}$ deep, with a fluorescent lighting unit behind the glass. Should you have your own means for the proper lighting of the glass, of course, the panel could be removed from the box and sent alone.

We shall appreciate your reminding us once again about the time and address for shipping the panel in January.

Very sincerely yours,

Karl Hackert

KH:ja

cc Mr. Abraham Rattner ✓

*I wrote Mr. Hackert
Nov. 26, 1957*

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3251
November 11, 1957

November 11, 1957

Mr. I. M. Schwarzkopf
110 East 42 Street
New York, N. Y.

as shown and signed and to you of center blue vinylized I
vinylized I has other need for movement isn't you and on is
no records but you can edit Mr. Schwarzkopf a copy of last year's
this, redacted into each as printed not otherwise register a new follow
tribulation added to redaction aid in a night of delicate new and
suggested one system

Dear Mr. Schwarzkopf:

Your secretary telephoned me this morning to report that Mr. Foley had phoned regarding the heat. Miss Mull and the other tenants did their complaining to Lawrence. When I arrived from the country at 10 o'clock on Sunday night, I was very pleased to find that there was heat emanating from the hall radiator on the first floor, but when I arrived in my apartment the temperature was approximately 50. The only radiator that had a faint suggestion of heat was in the kitchen. The thermostat was set at 80. Also, there was no hot water. There was nothing I could do about it at the time and just assumed that when you changed the timing on the thermostat you started the heat at 6 in the morning and might have put the closing time up to 10 P. M.

since

This morning I woke up in a freezing cold apartment at about 8 o'clock and found that the radiators were ice cold. When Bill came in at 9 I checked and found that we had sufficient oil and that the furnace was going. At 10 o'clock this morning a faint whisper of heat started coming up, and at this hour (11 o'clock) it is still unbearable in the gallery and in the apartments.

I telephoned Mr. Newberry at Central who told me he was merely a salesman and connected me with the service department where I was given the same old story that as soon as they could contact a man they would send him up. Meanwhile, the heat has gone on faintly and by the time he gets here the house will be warmed up, thus, we will go through the same routine of some vague explanation and no check up. This situation has become absolutely untenable as I am afraid to leave the house and have to use all my energy in worrying about the heating situation which is not in my province. Central has proved itself absolutely worthless as at no time has any effort be made to ascertain the cause of these difficulties. Even the location of the thermostat can no longer be the cause, since for once it registers 68 and the thermostat is at 80.

Since we installed an entirely new system and an entirely new thermostat, there must some imperfection which can be corrected instead of this piece business which costs on each occasion service charges taboo.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Jim and Dorothy Schramm
regret that they will not
be able to attend the previous
reception for Abraham
Rattner

Nov. first - [1957]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

The Skeeler painting
gives us much joy and
I am sure will continue
to do so through the years.

Sincerely,

Margaret Cook

Mr. Laurence S. Rockefeller

November 9, 1957

- 2 -

P.S. Several years ago I sent your secretary a record of the provenance of the Lautree and I cannot find the duplicate copy in my files. If she has this available, I would appreciate having a transcription.

KGH:pb

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

MIDDLEBURY COLLEGE
MIDDLEBURY
VERMONT

FLANDERS BALLAD COLLECTION
CARE HALL

November 12, 1957

Miss Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street
New York, N. Y.

Dear Miss Halpert:

Thank you very much for your prompt reply to my request
to evaluate my Charles Demuth water-color.

Enclosed is a snap-shot (poloroid) taken by me, an amateur.
Naturally, this print cannot do justice to the painting.
The dimensions are :

Size: 13½ X 19 inches (within mat).
Calla lillies white - green leaves
complimented with purplish-red.
X place of signature (in his usual style)
date - 1929

The coloring is exquisite and, people who have been trained in
this form of art have never questioned the authenticity of it
being an original. Upon looking close, a few pencil marks are
visible.

As it is necessary for me to leave the apartment where I now live
and move into a smaller one; the picture is one of the items I am
planning to part with. Naturally, if I decide to sell it, I would not
only like, but, as well, need to realize its full value.

Any suggestions will be sincerely appreciated.

Cordially yours,

Marguerite Olney
Marguerite Olney.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 16, 1937

Mr. J. E. Thannhauser
12 East 67th Street
New York, N. Y.

Dear Mr. Thannhauser:

In looking through my records I find that you still have on consignment a painting by Severini which we sent to you on October 26, 1936. If you have had no success with this, would you be good enough to return it?

Also, you may recall the Lehmbruck figure which I bought from you some years ago. Would you be good enough to give me the current valuation for gift to a museum, sending me a separate letter in duplicate? I shall be most obliged.

Are you in the market for Soutine? I may have some available early in the year.

My best regards to Mrs. Thannhauser and you.

Sincerely yours,

EGM:ph

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UPPER HALL

Van Day Truex - Piazza di Poppolo
Berthe Morisot - Young Girl in a Park
J. A. M. Whistler - (drawing)

DINING ROOM

Camille Pissarro - La Vallée en Été, Pontoise
Jean Louis Forain - Scene de Courses à Auteuil

Blue and white porcelain is Chinese Export.
White porcelain is Berlin.

FOYER

Edmond Ceria - Harbour Scene
Childs Hassam - View of Florence from San Miniato
Sir Oswald Birley - Mr. John Barry Ryan

LIBRARY

Alfred Sisley - La Rivière Seine à Bougival
Scenes of Paris - Place des Vêges
Place de la Concorde
William Rankin - Mrs. Otto Kahn
Houdon - Busts of Rousseau and Benjamin Franklin (bronzes) -
(on long table)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1957

Mr. Albert Christ-Janer
The Pennsylvania State University
University Park, Pennsylvania

Dear Albert:

I, too, am very pleased that your Committee finally made the decision regarding a Lerach acquisition. The sculpture was shipped a couple of days ago and is probably in your possession now. I hope that no one will mention the price as this is a radical reduction and one which should not be encouraged for any other institution.

We are still going at sixty here and I hope that when you are next in town all three of us can get together after working hours - particularly since Albert is back and can cook a good meal for us.

My best regards.

Sincerely yours,

EGH:ph

Invoice 7751 enclosed

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions,
responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

To: THE DOWNTOWN GALLERY

Please send me the following copy(s) of BEN SHAHN: *Hls Graphic Art* by James Thrall Soby:

___ Regular Edition @ \$10.00 ☒ Deluxe Edition @ \$50.00

Add 3% Sales Tax for Delivery in New York City

___ Remittance enclosed ☒ Charge to my account

Gift wrap: Singly ___ Together ___

Name: Mrs Edward Marcus

Address: 4007 Stonbridge Dr

City: Dallas 4 Zone: 4 State: Texas

printed in the U.S.A.

November 7, 1957

Mr. Robert B. Hale
Curator of American Painting and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N. Y.

Dear Bob:

Just as a reminder, I am sending you this note
in the hope that you will come in very shortly
to see the current Batinier exhibition. It is
really an extraordinary experience. And it
will be nice to see you.

Sincerely yours,

EBH:ph

rior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

22 WEST 54th STREET



NEW YORK 19, N. Y.

Mr. John F. D. Burr accepts with
pleasure the kind invitation of
the Downtown Gallery
to a preview reception for
Librahan Rattner
on Monday, November fourth, [1957]

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HAMILTON FARM
GLAPOSTONE NEW JERSEY

Dear Mrs. Halpern.
Enclosed 1/3 - others on
the rest will be along
shortly - Am in New
York I was bed ridden
cut off from the world
for a bit - thanks to Com-
mission - in motor accident

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

11/1957

We shall be happy
to attend the reception for
Abraham Rattner - Thank
you -

Sincerely,

Gylia Adler